

Saturday 12 August 2017

Amateur Photographer



TESTED

A Leica under £2k
The new TL2 mirrorless camera:
what **exactly** do you get for £1,700?

Passionate about photography since 1884

Monumental shots

How to capture Britain's
most historic buildings

- Great churches & castles
- Pro shooting tips
- Gear advice

Lightroom print secrets

Create superb prints,
books, slideshows and
much more

Magical macros

Best macro images
from the next round
of our **APOY contest**



Good sports

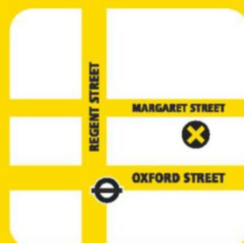
Celebrate the world's best
sports images and
sport photographers

One-stop light solution How Rotolight's AEOS ticks both stills & video boxes



At the heart of the image

Nikon th
100
anniversary



Nikon School is a best in class photographic training facility located at our Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school is a creative, inspiring venue that gives rise to the best in photography. Courses run from Tuesday to Saturday and range from getting started with DSLR photography, to technique-specific courses and photography experience days. Book your course at nikonschool.co.uk.

✕ Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW



Whether you live in a big city or a very remote, rural location, there's usually some kind of historic building within striking distance. Be it a church, castle or stately home, the UK is replete with imposing edifices, and they usually make fantastic photographic subjects. So this issue is dedicated to shooting the Best of Britain's classic architecture, with plenty of

practical tips and pro advice to put into practice today. As always, we'd love to see the results of your labour, particularly if some of our tips and techniques have inspired you to get out and about. Other highlights of this issue include a celebration of classic sport photography, a guide to printing with Lightroom and a hands-on test of a much more affordable Leica mirrorless camera.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© CAROLYNE BARBER

'When it was dull, it had to be a gull'

by Carolyn Barber

Nikon D7000, 55-300mm, 1/8sec at f/22, ISO 100

This ethereal picture of a gull was taken by AP reader Carolyn Barber and was uploaded to our Twitter page using the hashtag #appicoftheweek.

'This picture was taken on a dull day, when at first I felt uninspired to go out with my camera,' says Carolyn. 'In the end, I decided to

take my camera out anyway. I suddenly had an idea to capture the gulls in the local park using a slower shutter speed in order to give them a sense of movement and a more artistic look. It was trial and error to get the exposure right, but the freedom of experimentation was just so much fun.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

NEWS ROUND-UP

The photographic week in brief, edited by Liam Clifford and Hollie Latham Hucker

RPS Science competition shortlist

The Royal Photographic Society's International Images for Science competition has announced a shortlist of 100 images, drawn from 3,563 entries. Supported by Siemens, the competition aims to engage young people with science and engineering. The five winners will be revealed at a ceremony in London on 12 September.



© IRENA ZIONA

Daguerrotype Achromat given a chrome finish

Lomography has launched a version of its reimagined Daguerrotype Achromat 2.9/64 Art lens in a chrome plated finish. The lens was Kickstarted in 2016, designed by Lomography's technicians based on Daguerre and Chevalier's 1839 design. See www.lomography.com.



Historic Photographer of the Year launches

The first Historic Photographer of the Year Awards has opened for amateur and professional photographers around the world, with the aim of capturing the very best historic places and cultural sites across the globe. The winner will receive £2,500. Visit photographer.triphistoric.com.



John Morris: 2016-2017



© BASIS MAGNUM PHOTOS

John Morris, one of the most famous picture editors of the 20th century, has died, aged 100. Morris served as picture editor at *Life* magazine during World War II, working closely with Robert Capa. He was executive director at Magnum Photos for nine years from 1953. Ironically, for a champion of great war photography, Morris was a lifelong pacifist.

RSPCA Young Photographer Awards invites entries

Chris Packham, who presents TV's *Springwatch*, is calling for young people to get snapping during the school holidays and enter their photos in the RSPCA's Young Photographer Awards. The closing date is 4pm, Friday 18 August. Visit www.rspca.org.uk/ypa/17



© KATE INOUE

GET UP & GO

LONDON



Charlie Phillips

Roland 'Charlie' Phillips was born in Kingston, Jamaica in 1944, and moved to the UK in 1956. After acquiring his first camera in the 1950s, Phillips began to document life in London. He is best known for his photographs of Notting Hill at a time when the area was wracked with poverty.

Until 30 August www.lomography.com/about/stores/

EDINBURGH



Jim Grover

Jim Grover's beautiful project records the day-to-day life of an Anglican priest in Clapham, south London. The photographer's black & white images are both intimate and profound, and are a thought-provoking illustration of what can be achieved with intelligent documentary photography.

Until 31 August, www.cathedral.net

BIG
picture

A look at the crowd
winner of APOY Round
Three: small wonders

◀ In the third round of Amateur Photographer of the Year 2017 we asked you to send us your most exquisite examples of macro photography.

While the theme allowed for plants and flowers, insects and arachnids were the dominant subject. Elena Paraskeva took the judges' first prize with her incredible butterfly shot. However, the crowd vote on Photocrowd saw Wayne Kliewer take its first prize: a year's subscription to AP.

His image was taken in the Ecuadorian rainforest. The green spiny caterpillar is lit by a single off-camera flash.

'I needed to use an off-camera flash to capture details in the hairs, legs, and face, while still keeping the background dark,' says Wayne.

For the judges' winners from APOY Round Three, see page 27. To see all the results visit www.photocrowd.com/photo-competitions/photography-awards/apoy-2017.

Words & numbers

The camera is an excuse
to be someplace you
otherwise don't belong.
It gives me both a point
of connection and a
point of separation

Susan Meiselas

US photographer, b. 1948

48%

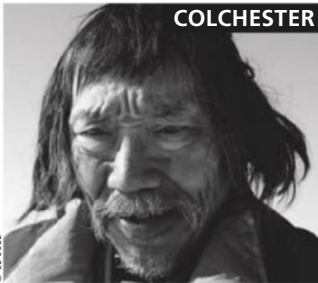
The proportion of photos
taken by 18 to 30-year olds
that are selfies

SOURCE: HELLOMANS.CO.UK



The most interesting things to see, to do and to shoot this week. By Oliver Atwell

COLCHESTER



Ed Gold

The work of Essex-based documentary photographer Ed Gold will be celebrated in a major exhibition at Firstsite, Colchester. Entitled Ed Gold: Other Worlds, the presentation is made up of 100 photographs taken over a period spanning almost 30 years.

Until 17 September, www.firstsite.uk/whats-on

EDINBURGH



Graham MacIndoe

Graham MacIndoe is a Scottish photographer based in New York. His series of self-portraits entitled 'Coming Clean' confronts his addiction to heroin. The photographs are graphic and unflinching. This is the first time they have been on display.

Until 5 November, www.nationalgalleries.org

EASTBOURNE



Hesslenberg and Nelson

People and spaces are at the heart of this joint photography exhibition by Axel Hesslenberg and Mark Nelson. Hesslenberg's subjects embrace the new, open space on Eastbourne's Pier, while Mark Nelson looks at people in areas such as New York and Havana.

Until 21 August, www.devonshirecollective.co.uk



'Auroral Crown', by Yulia Zhulikova, celebrates the Aurora Borealis

Competition releases its celestial shortlist



Tommy Eliassen's 'Blue Hour' shows the Moon, Mars and the Northern Lights



The Northern Lights shimmer in 'Aurora over Svea', by Agurtxane Concellon

IMAGES OF asteroids and Uranus are among the incredible pictures on the shortlist released by the organisers of the 2017 Insight Astronomy Photographer of the Year competition.

They are joined by the supermoon illuminating the night sky as it sets behind the Marmarole in the heart of the Italian Dolomites, the Northern Lights dancing above a rainbow cast in the waters of the harbour in Trømso, Norway, and a shooting star flashing across the sky over Portland, Dorset as Venus, our neighbouring planet, looks on.

The photographers have also captured sights from across our Solar System, the galaxy and the wider universe; from the distant ice-giant Uranus, the seventh farthest planet from the Sun, some 2.6 billion kilometres away from Earth, to the galactic supernova remnant of IC 443, a star that exploded 30,000 years ago.

The competition received around 3,800 entries from more than 90 countries, with those shortlisted representing many of them.

Rebecca Roth, of NASA's Goddard Space Flight Center, was welcomed

to the judging panel this year. She was joined by renowned comedian and keen amateur astronomer Jon Culshaw, editor of *BBC Sky at Night* magazine Chris Bramley, the Royal Observatory's public astronomer Dr Marek Kukula, and a host of experts from the worlds of art and astronomy.

The winners of the competition's nine categories and two special prizes will be announced on Thursday 14 September at a special ceremony at the Royal Observatory Greenwich.

The winning images will be displayed in a free-of-charge exhibition at the Observatory's Astronomy Centre from Saturday 16 September.

The overall winner will receive £10,000. Winners of all other categories and the Young Astronomy Photographer of the Year will receive £1,500. There are also prizes for runners-up (£500) and highly commended entries (£250).

Winners and shortlisted entries will also be published in the competition's official book, available on 2 November from bookstores and online.



'Selfie to Self-Expression' show extended

DUE TO popular demand, the Saatchi Gallery's popular exhibition 'From Selfie to Self-Expression' has been extended well past its original closing date and will now end on 6 September.

The show, the gallery's most successful to date, is billed as the world's first exhibition exploring the history of the selfie, from the self-portraiture of the Old Masters to the modern day. It claims to celebrate the creative potential in a photographic genre often derided for its inanity.

The show also highlights the emerging role of the smartphone as an artistic tool.

Artists as diverse as Christopher Baker, Juno Calypso, Tracey Emin, Van Gogh, Rembrandt, Cindy Sherman and Velázquez are all on show. Visit www.saatchigallery.com for more information.



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Launch video
teases D850's
low-light abilities

Nikon celebrates being 100 with new camera

FRESH from celebrating its founding 100 years ago on 25 July, Nikon has confirmed it is developing a new high-speed, high-resolution DSLR, to be called the D850.

Billed as the successor to the D810, the new camera will be aimed at professionals and high-end enthusiasts shooting landscapes, commercial sports, fashion and weddings, as well as at multimedia creators.

The company's announcement was accompanied by a video trailer featuring low-light shots taken with the new camera, and confirmation

that it will boast 8K time-lapse capabilities.

Nikon said: 'This powerful new FX-format digital SLR camera is engineered with a range of new technologies, features and performance enhancements that are a direct result of feedback from users over the years – who demand the very best from their camera equipment.'

'The D850 will exceed the expectations of the vast range of photographers who seek the high resolution and high-speed capabilities that only a Nikon of this calibre, complemented by Nikkor lenses, can offer.'



The new D850 will be aimed at high-end professionals

The company is expected to release more details soon.

In other centenary news, Nikon has launched a new series of content on its anniversary hub (www.nikon.com/100th), featuring images and advice from Nikon photographers, and a virtual tour of the Nikon Museum in Tokyo.

New Voigtlander 65mm F2 Macro

LENS manufacturer Voigtlander has announced the release of its Macro APO-Lanthar 65mm f/2 Aspherical lens for Sony E-mount. The designation APO-Lanthar is only given to high-performance lenses in the Voigtlander line-up.

The high-performance manual focus macro lens has been designed for the full-frame image sensors of the current range of Sony full-frame mirrorless cameras.

It features an apochromatic optical design, and has a manual focus and manual aperture with electrical contacts so that EXIF data can be recorded.

The Voigtlander Macro APO-Lanthar 65mm f/2 Aspherical is available from the beginning of August and will cost £750.



New lens partners Sony full-frames

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Oliver Atwell



© ANDY WARHOL

Andy Warhol: Polaroids

By Richard B. Woodward, Taschen, £69.99, 560 pages, hardback, ISBN 978-3-83655-156-4



'A PICTURE means I know where I was every minute. That's why I take pictures. It's a visual diary.' So said Andy Warhol, an artist who, through the strange blurred lines of autobiography and self-mythologising, was able to create a

character, an artist and a brand. This beautiful book covers the period between 1958 and 1987 when Warhol first laid his hands on a Polaroid camera. What he held was a tool that could create instant works of art. The book is saturated with portraits, many of which are instantly recognisable. Debbie Harry, Jean-Michel Basquiat, Pelé, Grace Jones and other luminaries gaze back at you, transporting you to a time and a place that has been endlessly eulogised. What we see here, as the book keenly points out, is a precursor of Instagram. It's a fascinating idea, although not exactly new (it's no coincidence that there are striking similarities between the Polaroid and Instagram brands). This is a genuinely lovely book that's worth every penny. ★★★★★

Upland - Shropshire's Long Mynd and the Stiperstones

by Andrew Fusek Peters, Graffeg, £20, 192 pages, paperback, ISBN: 978-1-91086-268-1



ANDREW FUSEK Peters first appeared in AP in our Portfolio pages. Soon after, he released *Wilderland*, *Wildlife* and *Wonder from the Shropshire Borders*, a book I was especially keen on. What is notable about Peters is his enthusiasm

for the therapeutic benefits of photography and how the medium can bring us into contact, and maybe even reconnect us, with nature. In his new book, Peters continues his love affair with Shropshire. Like *Wilderland* it takes the form of a psychogeographic diary and is a pure expression of wanderlust. In another sense, the book is a biography of a landscape, one that also takes into account Peter's subjective engagement with the area. It's a perfect example of the benefits of dedicating yourself to one area, and realising the possibilities are endless. ★★★★★



Viewpoint Mike Smith

Heavy-handed HDR has a lousy reputation, but Mike Smith reckons the technique can deliver good results when used tastefully

I confess that I like HDR. There, I've said it. But why? Well, I was thinking about dynamic range. This is the ratio between the darkest and brightest points in an image, and in photography we measure this in f-stops. Most compact cameras (and smartphones) fall in the range of 7-9 stops, DSLRs 12-14, with the top performing Nikon D810 on 14.8. But how does that compare to the human eye? Well, the eye doesn't have a fixed range as it depends on the context. Its *instantaneous* perception is thought to be 10-14 stops, while if you allow your eye to adapt to the scene it can increase to 20-24 stops. In fact, I'd argue that the perception of our dynamic range is 20-24 stops.

Look at the image below – the interior of the old dining room at the magnificent Charingworth Manor in Gloucestershire. The leather and wooden beams are dark, inching their way toward blackness, while the light cast from the windows is bright and airy, illuminating the walls and carpet. The fireplace shows evidence of fires that have raged across the ages and, yes, you can see some of the detail of the trees outside. OK, it's an HDR image, it looks like an HDR image and we instinctively know it is. But the next time you're consciously viewing the interior of a room, assess the dynamic range of the scene. Look at the darkest tones in the image as well as the detail through the windows

and identify how many of the tones you can see. HDR is real life. OK, I won't go as far as saying the heavily overprocessed, tone-mapped images are natural, but, well, these are.

Of course, while with multiple-image HDR we often shoot 5 stops over and 5 stops under in order to expand the dynamic range, we still can't represent that on a print or monitor. LCDs typically run at around 10 stops, which means we need to use a process such as tone-mapping to reduce the dynamic range while retaining local contrast.

When undertaken with subtlety, the HDR workflow is both appropriate and much closer to the real world we perceive on a daily basis. What HDR is actually competing with is our familiarity with the traditional image, both printed and projected. Such reproductions have low dynamic range and when we sever the visual continuity we have with our understanding of what an image should look like, it is cognitively jarring. HDR isn't wrong – it's an alternative representation that we aren't familiar with. So, the next time you capture the interior of a building, shoot it 'normally', then use an HDR mode on your camera (or smartphone) and compare it with what you are looking at. I think you might be surprised.

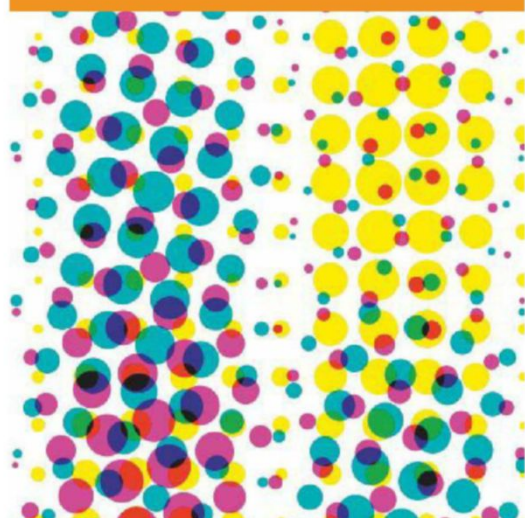
Mike Smith is a London-based wedding and portrait photographer. Visit www.focali.co.uk



While this is obviously an HDR shot, it's closer to our visual experience

In next week's issue

On sale Tuesday 15 August



Perfect prints

Improve your workflow – and your success rate



Canon EOS 6D Mark II

After a four-year wait, the successor to Canon's popular full-frame DSLR is finally here. What changes does it bring?

Keep it simple

How taking a minimal approach to gear can help improve your photographs

Behind the pictures

Eight extra pages of photo inspiration

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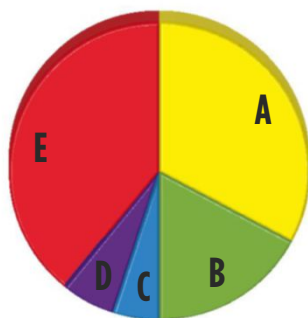
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Base Grip BG-11 for DP	Lens Hood LH5-01 for DP0



In AP 29 July we asked...

If you have not gone mirrorless yet, what is holding you back?

You answered...

A My SLR does everything I need	33%
B I am not convinced they offer equal performance	17%
C I find them too small and fiddly	5%
D Mirrorless has a more limited lens choice	6%
E It's too expensive to change systems	39%

What you said

'I'm just not happy with the thought of no viewfinder. It goes against all the golden rules of good photography to hold a camera at arm's length, especially as one gets older and it is harder to keep steady hands.'

'I wanted to click two answers. DSLR does all I want, but I couldn't add "too expensive", which would also apply.'

'I did it the other way around. When I got back into photography, I invested in the Fuji X-T1 and X-Pro1. After a while with this kit, I decided they were just too small for me to hold comfortably in my huge paws, so I moved on to Nikon full frame. I still have the Fuji kit and take it for the occasional outing.'

'Lots of reasons, but one of the biggest is my struggle with EVFs. It's about the only remnant of my balance disorder, but EVFs literally make me sick.'

'The sun reflecting off the screen is a killer for me.'

'I wanted an "All of the above" option.'

Join the debate on the AP forum

This week we ask...

What are your favourite kinds of historic building to photograph?

Vote online www.amateurphotographer.co.uk

Inbox

Email amateurphotographer@timeinc.com and include your full postal address.
Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Nikon FM3A joy

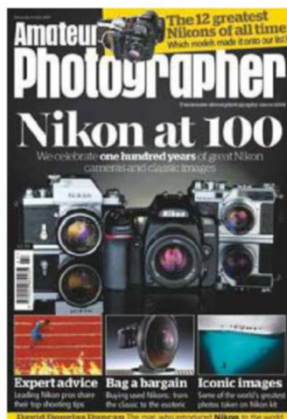
I really enjoyed reading your issue on Nikon's big anniversary. I've owned several Nikon SLRs and DSLRs over the years, but your articles inspired me to seek out another one – my first fully manual Nikon SLR, the FM3A. I was led to it due to my appreciation for Nikon's older designs and my love of film. Although the availability of film is picking up, a film camera like this will likely never be made again.

Very luckily, I managed to find a black Nikon FM3A in good condition, in a shop in Chester. I received it in the post and when I opened the box I knew that this something that I would never sell. I'm not a collector – I actually intend to use it.

It makes me happy to know that there are new things being made that make this (post-digital) platform even more compelling. Things such as new films coming to market, which I can't wait to try. I'm also eager to try FilmLab's soon-to-be-released beta app (from Kickstarter) that scans negatives from a phone camera (using a lightbox). Then there are new optics such as the Voigtlander 58mm f/1.4 SL IIS lens, which is interesting for its retro Nikon styling as well as its image quality.

So, I just wanted to say thanks for putting me on the path to all that photo greatness.

Edd, via email



Win! SAMSUNG

The EVO+ microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Monthly AP?

As a reader of AP since the 1950s I wondered, in view of social media and other factors, whether any consideration has ever been given to changing the content and/or frequency of AP? On another note, I would be interested to hear suggestions from AP and readers on their ideas of what they consider to be the most innovative DSLR to date. My vote would be for the Nikon D300, one of which I still use

frequently. I purchased it in 2008 and it can still hold its own against many more modern cameras, including some of my own recent purchases, so long as you keep the ISO down. Its focusing and tracking were exceptional at the time and even today doesn't disappoint. As

a Nikon fan I really enjoyed AP's Nikon anniversary issue (8 July).
Ken Woolf

Thanks, Ken. We have tons of ideas for a weekly magazine and sales are robust, despite competition from monthlies, so we have no plans to change frequency – **Geoff Harris**, deputy editor

Mirrorless cameras

I could not help but smile when I read your article on mirrorless cameras in the 29 July edition. I have recently traded in my complete Nikon D810 system for a small manual rangefinder camera system without video. I don't miss the autofocus, endless menu items, video options, multiple buttons and the weight. My new camera has a simple, well-thought-out and understandable menu system, and is light and small enough to carry around all day with lenses and without bending your back. I am back to the good ol' days of manual focus and stills only photography.

The trade-in was the best thing I ever did. Photography is a pleasure once again. I notice that the Olympus Pen-F, 'best for good looks' (whatever happened to quality of photographs), has 25 scene modes. How ridiculous. And I have never understood why video was introduced into DSLR and CSC systems. Good luck to those who can cope with the multitude of options now available on most current cameras, but give me a camera with just the basics any day.

Robert Kitching, Surrey

Focus stacking

Focus stacked images of insects can be stunning (AP, 15 July). However, as most are either dead or chilled, I prefer normal techniques for that natural look.

John, via email



Are the Olympus Pen's 25 scene modes a little OTT?

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Steve Cole

Steve Cole has worked in the cultural heritage sector for more than 40 years. He was appointed head of photography at English Heritage in 2000, a position he held until his retirement in 2014. Aside from photography his interests span all periods of architecture and archaeology.

Capturing the past

Stately homes, castles and cathedrals are attractive subjects, but photographing these historic buildings is not without its challenges.

Steve Cole reveals some tricks of the trade

Photography has been used to capture our built environment since 1826. The oldest known photograph, 'View from the Window at Le Gras', by Joseph Nicéphore Niépce, is a case in point. Niépce and his contemporaries Daguerre and Fox Talbot used architectural subjects for their first images, mainly because the exposure required to capture an image was too long to record anything that moved. These days we mostly take pictures of historic buildings for pleasure or, in my case, to create comprehensive historic records of these structures and their interiors.

Do your research

Before you pick up your camera and rush outside, it's worth considering a few things that will make your trip worthwhile, both in terms of what you achieve and how you achieve it. You are unlikely to be the first (or even the 20th) person to record wind pumps on the Norfolk Broads, for instance, so look online to see how others have tackled your subject. If you intend to create a detailed record of the building, contact The National Archives and ask for information on what has been covered so far and what they might like to see recorded, improved or updated.



Benches (detail), Baptist Chapel, Rugby



KIT LIST

Tripod

A tripod is essential for keeping the camera still in low light, which you often encounter in historic buildings. I currently use a Gitzo model with an AcraTech GP ballhead.



Shift lens

Shift lenses are ideal for keeping vertical elements vertical. Tilting the camera back to fit in the top of a building produces untruthful representations of the subject.



Spirit level

There is no point using a shift lens and tripod if you don't set the camera up properly in the first place. Hama makes a very useful one that fits into the camera hotshoe.

Electronic flash

Not necessarily for the main light source but to 'fill in' or assist with the available light.



Take it off the camera and raise it up to the left or right to provide modelling and natural looking shadows.

Shutter release

For complete freedom try a wireless shutter release that connects with your phone or tablet to give you complete camera control, as well as monitoring what the camera is seeing.



Bromley House Library, Nottingham



Afternoon sun lighting the west front of Peterborough Cathedral, giving shape and depth to the arched recesses and decorative stonework

▶ Obtain permission

Many people – but not all – are happy to allow access to their land or property for records to be made. Making contact with the owner or person responsible for the site should be your first step.

Permissions will often come with caveats or restrictions, some of which may be for your own safety. Others may be connected with what the owner or their insurance company wishes to keep private.

Owners can sometimes be persuaded by a full account of why you want to make a record, along with an explanation of how our historical and architectural knowledge is improved with each case study. The offer of a set of images often helps. Owners are less likely to respond well to a 'doorstep' approach for permission, and a letter indicating what you intend to do, why and how will often lead to a more considered approach. In the end, 'no' means 'no' so don't be tempted to trespass.

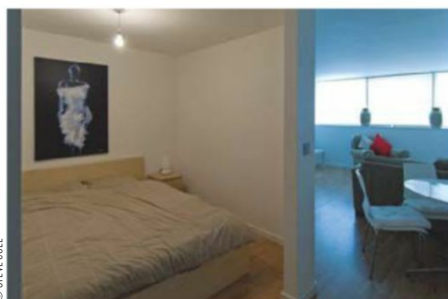
Images taken at properties belonging to the National Trust and English Heritage may only be made for private use unless specific permission has been granted. Generally, exterior photography is permitted but be careful not to cause trip hazards with your bag or tripod.

Interior photography is often at the discretion of the property manager, with flash and tripods widely discouraged due to the effect on historic artefacts such as tapestries and paintings. Available light and the use of a high ISO will likely be your only option. Best to ask what is allowed, rather than be asked to leave.

Equipment choice

A wideangle lens is essential, as it will allow you to record the whole building elevation, or most of a room. (When it comes to shooting interiors you can give the viewer a better indication of the size and shape of a room by including more than one wall in the frame.)

STEVE'S TOP TIPS



Overcome mixed lighting

Take one image as a raw file then convert it using two different colour temperatures in post-production. Crop the two pictures at the point where the mismatch occurs and stitch them together to produce one image.



Try a raised viewpoint

Use a stepladder, stand on a wall or gain access to a window or upper floor near to the subject to obtain a raised viewpoint. As well as offering a fresh perspective, an elevated position can also minimise the presence of parked cars and/or pedestrians in towns and cities.



Reveal details

A different height, often lower than eye level, can reveal additional detail that may be lost in the higher perspective, such as the decoration beneath a shelf of a fireplace or the faces and rose decoration on a font.

Rotunda of Ickworth House, Suffolk, taken with a 24-85mm lens – shows roof detail

Rotunda of Ickworth House, Suffolk, taken with a wideangle lens – lacks roof detail



When you use a wideangle lens for shooting buildings you may encounter barrel distortion (where elements of the scene appear to bend outwards) or pincushion distortion (where elements of the scene appear to bend inwards). These effects can be lessened in post-production, but you can reduce them at the time of shooting by keeping straight lines as close to the centre of the lens as possible.

Alternatively, if your budget allows it, consider purchasing a Perspective Control lens, also known as a shift lens. PC lenses allow you to change the area of view seen by the camera so that the tops of buildings can be brought into view without the need to tilt the camera from its vertical axis.

It's also important to include a good tripod in your arsenal. When it comes to historic buildings it's best to aim for more in focus than less, which means small apertures and long shutter speeds. Naturally a remote release is handy here.

Other useful items include a spirit level, stepladder (for obtaining a raised viewpoint and reducing the need to tilt the camera off its vertical axis), notebook (or camera that allows the recording of audio clips), torch (to help the camera focus on a subject in low light), off-camera flash (bounced off a reflector – a white wall, umbrella or piece of card will do the job).

Select a viewpoint

Where the camera is placed in relation to the subject is hugely important for a number of reasons: it will determine the appearance of the building or part of the building; it will either provide a truthful rendition of the subject or distort it; and it will dictate the understanding of the subject matter and its surroundings to the viewer of the photograph. Your choice of viewpoint should be based on the answers to two questions: what do I want to say about this building (or subject) and where

can I position my camera to best communicate these intentions?

Choosing a viewpoint is always a compromise between where the camera can be placed and where it should ideally be placed. This compromise is due to a number of factors: the limitations of your equipment, the illumination of the subject, environmental constraints, the level of permission you have, and, sometimes, safety considerations.

Thankfully you can control many of these factors. How the subject is illuminated, either naturally or by light that you introduce, can be controlled by selecting the time of day you take your photographs or by choosing where you introduce light to the scene. Equipment can also be tailored to suit your needs, although more often than not the equipment to hand and budget will limit your choice. Environmental considerations are more difficult to overcome. The height of a wall or hedge, or the width of a room or passageway, cannot be changed. However, as we have seen, a stepladder can often be useful in such cases.

Predicting the light

Planning your photography to take advantage of the sun requires prior knowledge of how the building is orientated. This can be discovered by using a map or one of several websites offering either a bird's-eye view or a street-level view of the building of interest. These websites offer the best preview of the site as it is possible to spot large trees or other tall obstructions that will cast shadows on parts of the building at particular times of day. Google Maps offers a great service with Street View.

Choosing when to photograph your subject is also a significant consideration in interior photography. As with exteriors, the movement of light around the building during the day can either help or hinder your image making. Bright sunlight entering a room or the interior of a building will, depending on the time of day or year, create highlights either on the floor or walls. This can be used to create mood, but it is arguable whether these highlights and consequent shadow areas add to or detract from a view. What's certain is that these conditions will limit the capture of detail in an image. A bright, soft, hazy light is often preferable for capturing interiors without introducing too much distraction.

Many interiors can be captured using only the available light within the space. As with exterior shots, in order to achieve shape, depth and texture, the light source needs to be away from the camera, achieved by either choosing a viewpoint where the natural light is to the left or right, or by placing introduced light sources off the camera.



Shoot in black & white

Colour can be distracting, and removing it allows the eye to concentrate on shape and form. In this image of the seafront at Blackpool, removing the colour accentuates the curve of the recently updated sea defences.

Look for shapes

As well as being attracted to the shape of things seen on, in and around buildings it is also possible to make patterns and shapes in the composition out of details of your chosen subject matter.



Stained glass depicting the mining industry, church of St Luke, Millom, Cumbria



Stair, Clifton House, Bristol. Detailed shots can show the cheeks and balusters of the staircase



Deeper Christian Life Ministry, St John's Hill, Clapham, Battersea, London

Tackling popular subjects

Many historic buildings contain staircases, detailed plasterwork, woodwork and stained glass that can be particularly photogenic. All of these subjects present their own photographic challenges but most can be overcome.

Staircases Some staircases are small and tightly curving, while others are large and grand architectural statements. Nearly all of them will need some form of supplementary lighting to show off their shape, direction of travel or construction. If you were to produce a comprehensive record of a staircase you would need to include views to show the shape, direction of travel, cheeks, risers, treads, balusters and newel posts. But this won't always be your intention.

Plasterwork Plasterwork is frequently painted all one colour, resulting in a very limited range of tones. Lighting and/or viewpoint need to be used to enhance this range, or to increase contrast. Choosing a viewpoint with the light, either natural or introduced, coming towards the camera will result in deeper shadows, and emphasise the shape of any decoration.

Gravestones Brasses, ledgers and gravestones are best photographed from above and as square on as possible in order to make the inscriptions easier to read. Raking light across the stone will help to bring out the inscription.

Woodwork A significant number of religious interiors contain wooden objects: pulpits, screens, lecterns and pews, for

example. The wood is frequently dark and benefits from the input of some additional lighting to bring both it and its immediate surroundings into a more manageable dynamic range.

Stained glass Unlike most photography where light is reflected from the subject into the camera, the light we want to capture when shooting stained glass is transmitted through the glass itself. This transmitted light can contain a range of luminance that often exceeds our camera's capabilities. As a result, the image will lack information in either the highlights or the shadows.

To record the light transmitted through the glass at the correct exposure it is necessary to ignore the surrounding frame or tracery and base the exposure solely on the light coming through the stained glass. The required exposure will normally be less than that indicated by the camera's metering system. Reducing the exposure sufficiently will allow detail to be retained in the highlight areas of the glass. The shadow or dark areas will lose some of their detail, but this is often easier to recover in post-production.

Stained glass is an excellent candidate for High Dynamic Range photography, which can be used to tackle the extreme subject brightness range in the glass. This technique requires a series of images to be taken with the camera mounted on a tripod or other firm support. The shots are taken with a range of different exposures to ensure that all the detail is recorded in the highlight and shadow areas. These differently exposed images are then blended together in post-production to produce a single picture that contains detail across the whole brightness range.

The joy of visiting any building, whether a castle or cottage, is to appreciate the craft of those who built and decorated it. Light plays an important role in this appreciation and it's worth waiting for the right light to bring out the shape, texture and quality of any component part, be it a stonewall, wooden panelling or concrete. As with any photography, the right light and viewpoint is essential to show the subject at its very best.

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Steve Cole's latest book, *Photographing Historic Buildings*, published by Historic England, is now available. AP readers can receive a 20% discount (RRP £20) and free p&p (UK only) by going to retail.historicengland.org.uk/photographing-historic-buildings.html and quoting the code PHBAP.

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Video star

Ella Rose Howlett, winner of The Video Mode/Canon Amateur Filmmaker of the Year 2017 contest, talks to **Steve Fairclough** about her work

Although she's still just 21 years old, student filmmaker Ella Rose Howlett already has more than six years of experience under her belt. 'I first got into filmmaking when I used to make longboarding videos,' she says. 'I really enjoyed longboarding and saw a lot of videos of it on YouTube and thought, "I could do that!" I made a few of those and that led me to realise that if other people can do that for a living then so could I.'

Ella continues: 'When I started filmmaking I was obsessed with Quentin Tarantino, and then I moved on to Wes Anderson. He's had a massive influence on my films. Each of his films has a distinct style and colour palette.'

She adds: 'From the beginning, my filmmaking was self-taught and that led on to me getting onto a

Top: Ella being presented with her prize, a Canon EOS C100 Mark II kit, by Sarah Bennett of Canon UK and AP Editor Nigel Atherton

course in film and TV at Edinburgh University. I'm now going into the third year and I've had summer jobs at a video production company.' Like many filmmakers, Ella hasn't stayed brand loyal during her fledgling career as she chooses cameras that will get the shots she wants. 'A little Pentax bridge camera was my first camera,' she says. 'Then I went on to a Nikon D7000 and after that a Canon. I've been through a few cameras and it kind of changes, considering the things that I will find the most useful to me. I will base my choice on the practicalities of what I'm going to need it for.'

Entering AFOY

Ella decided to enter the 2017 Amateur Filmmaker of the Year (AFOY) competition on Amateur Photographer's sister website The Video Mode after receiving an AP e-mail newsletter calling for filmmakers to get involved. She explains: 'There was a travel-film category and I'd just finished a cut of my New Zealand film called "Responsibly Irresponsible", and I thought it would be perfect to put that in. When I found out that it

had won I bought an expensive bottle of Champagne for the first time in my life. I was ecstatic.'

Her success in Round One of the three-round competition posed an immediate problem in that Ella needed to produce a film on the theme 'Environment' in a matter of weeks to keep her bid for the AFOY title on track. 'There was two-and-a-half weeks left of the second round,' says Ella, 'so I sat down and thought, "Right. I am determined to make a film for this!" I made "It's One Ocean", scripted it, storyboarded it, came up with all the ideas, went from the top of the country to the bottom of the country and edited it in two weeks. I entered it a few hours before the deadline and I was so satisfied. It pretty much shows that if you really set your mind to filmmaking, you can accomplish something within a short amount of time.'

Italy's oldest horse race

Her film "It's One Ocean" – an examination of ocean pollution off the coast of Great Britain – came second in Round Two of AFOY, leaving her in pole position to push for the AFOY title. The final round





had the theme “People” and Ella entered her short, “Palio di Siena: Italy’s Oldest Horse Race”. She explains: ‘I remember my dad criticising me for filming it. I think he felt a bit disheartened by the fact that I was going to be sitting there looking at my camera instead of watching the event. But I have more of a good time when I’m filming a spectacular event than if I’m just sitting there watching it, because putting your passion into something that you’re at, that is already amazing, just makes everything even better.’

Ella reveals: ‘I came up with the soundtrack for “Palio di Siena” after I filmed it, but I think that track drove the film and showed off the atmosphere, the happiness of the people and how much this race means to them.’

A clear style

Top filmmaker and Canon Explorer Simeon Quarrie, who was head judge of AFOY 2017, praised Ella’s three films. ‘Ella Howlett’s work

really stood out for me,’ he says. ‘She has a clear style, a consistent approach and structured narrative.’ Ella explains: ‘Creating my own style is something that I’ve been working towards. I’ve got to the point now where people say, “You can tell that that’s an Ella film”, which is great. I try to make my films build to a point where people will be excited or shocked or want to see more. The “build” is a massive part of the way I structure my films.’ The top prize in AFOY 2017 was a Canon EOS C100 Mark II digital cinema camera with an EF-25-105mm zoom lens, worth a total of more than £4,600. ‘I’m going to make one of my major short films with it next year – the C100 Mark II is going to make it look so pretty!’

AFOY
Amateur Filmmaker
of the Year competition

Some stills from
Ella’s three short
films that won her
the title – and that
Canon camera



Ella Rose Howlett

The Video Mode/Canon Amateur Filmmaker of the Year 2017

Ella Rose Howlett is a 21-year-old student filmmaker from Cambridge who is studying Film & Television at Edinburgh University. She began making films at the age of 15 and her YouTube channel ‘LongboardUK’ has nearly 50,000 subscribers. Her ambition is to forge a career that combines her twin loves of travel and filmmaking. To find out more about Ella visit her YouTube channel at www.youtube.com/user/LongboardUK.

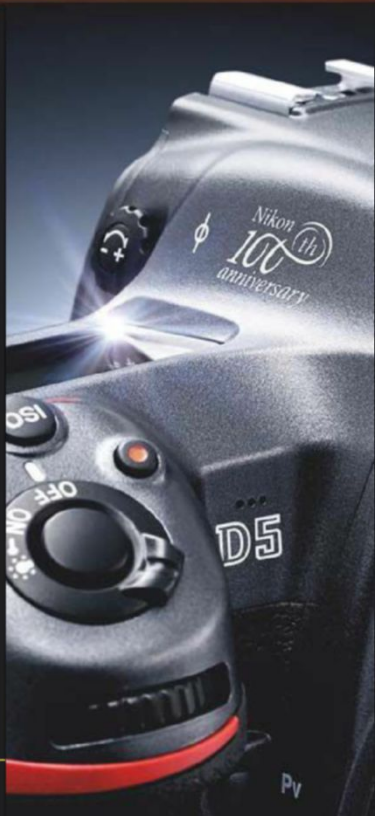
To view Ella Rose Howlett’s winning AFOY 2017 films and to watch a video interview with Ella, visit www.thevideomode.com.

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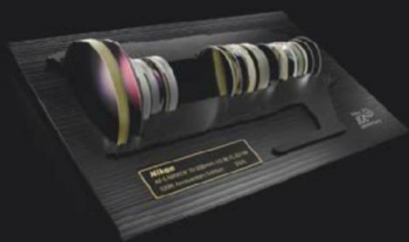
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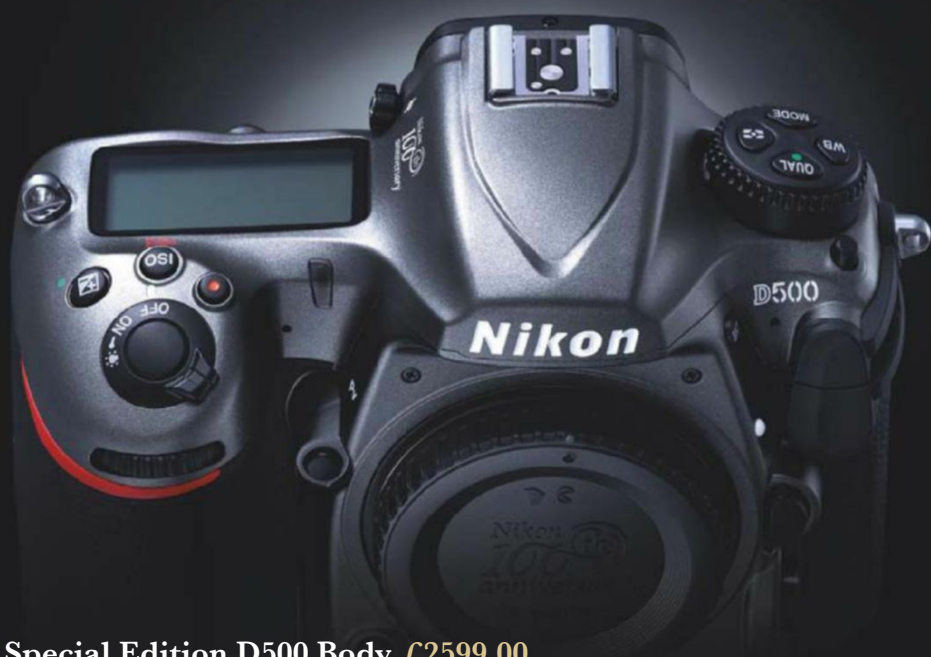
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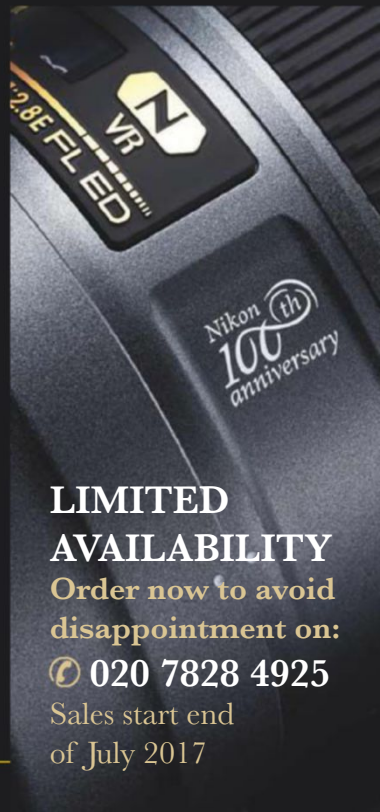
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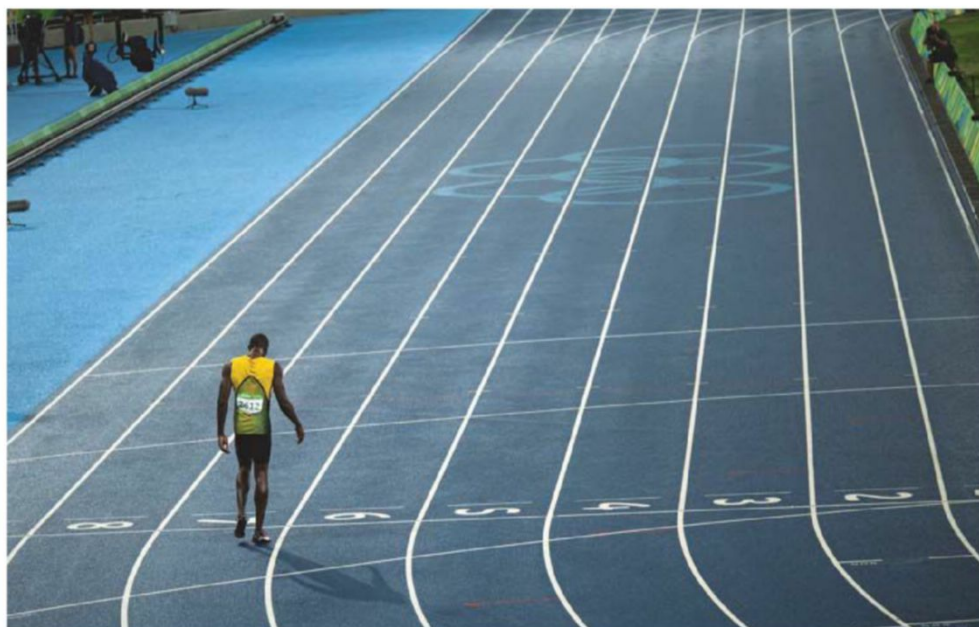
A major sports photography exhibition in Switzerland features some of the best examples of the genre. **Geoff Harris** takes a look at some of the show's iconic images

Lausanne in Switzerland is a pleasant destination at any time of year, but here's another reason to stop by – the Olympic Museum in the town is staging one of the biggest ever exhibitions of sports photography. *Who Shot Sports: A Photographic History, 1843 to the Present*, features more than 150 photos, and the organisers claim it is the first of its kind to put sports photographers centre stage. Including examples of the earliest photographic processes, the exhibition features a wide range

of sports captured by more than 170 international photographers.

'Sports images have mostly been left out of the canon of photographic history,' says curator Gail Buckland. 'Their ability to powerfully and concisely visualise human endurance, beauty and aspiration has been discounted, or not recognised as parallel to similar achievements in other art forms. This exhibition seeks to re-evaluate these compelling images and contextualize them within the history of photography.'

© MINE KASAPOLU PUHNER



© DAVID BURNETT

Usain Bolt

Rio Olympics, 2016

By David Burnett

◀ 'This shot was taken after the 200m, which Bolt had won for the third time,' Burnett explains. 'He just turned around on the track and started to walk away. I was at the finish line, in the big photo tribune, so I was pretty elevated. I was able to zoom in with a 200mm to cut out everybody else. That was really what hit me at that moment: here's the only time you're going to get Usain Bolt on a clear track, in the middle of the track meet, with nobody around him – like he's on a stage.'



Nigerian women's 4x100m relay team

Barcelona Olympics, 1992

By Ken Geiger

➤ 'We share these women's achievement [of winning a bronze medal], and sense that it was arrived at through a combination of training, camaraderie, willpower and bodies that can fly,' says curator Gail Buckland. 'In the history of art, women have been madonnas and domestics; royalty and field workers; wives and mothers; socialites and streetwalkers – but rarely great athletes. These four women are muses for the 20th century.'



© KEN GEIGER

Synchronised swimming training

Rio Olympics, 2016

By Mine Kasapoglu Puhrrer

⤴ 'When I arrived at the practice pool outdoors, I saw all these big groups of synchronised swimming teams practising together,' says Kasapoglu Puhrrer. 'They were practising the same routine over and over again, so I could try to guess when the legs would come up. I used a 400mm lens, which really nicely blurs the background and just catches every bit of water. The fast lenses create this really sharp image in the front. As it was sort of getting towards evening, it's also a great lens to use because you need the speed.'

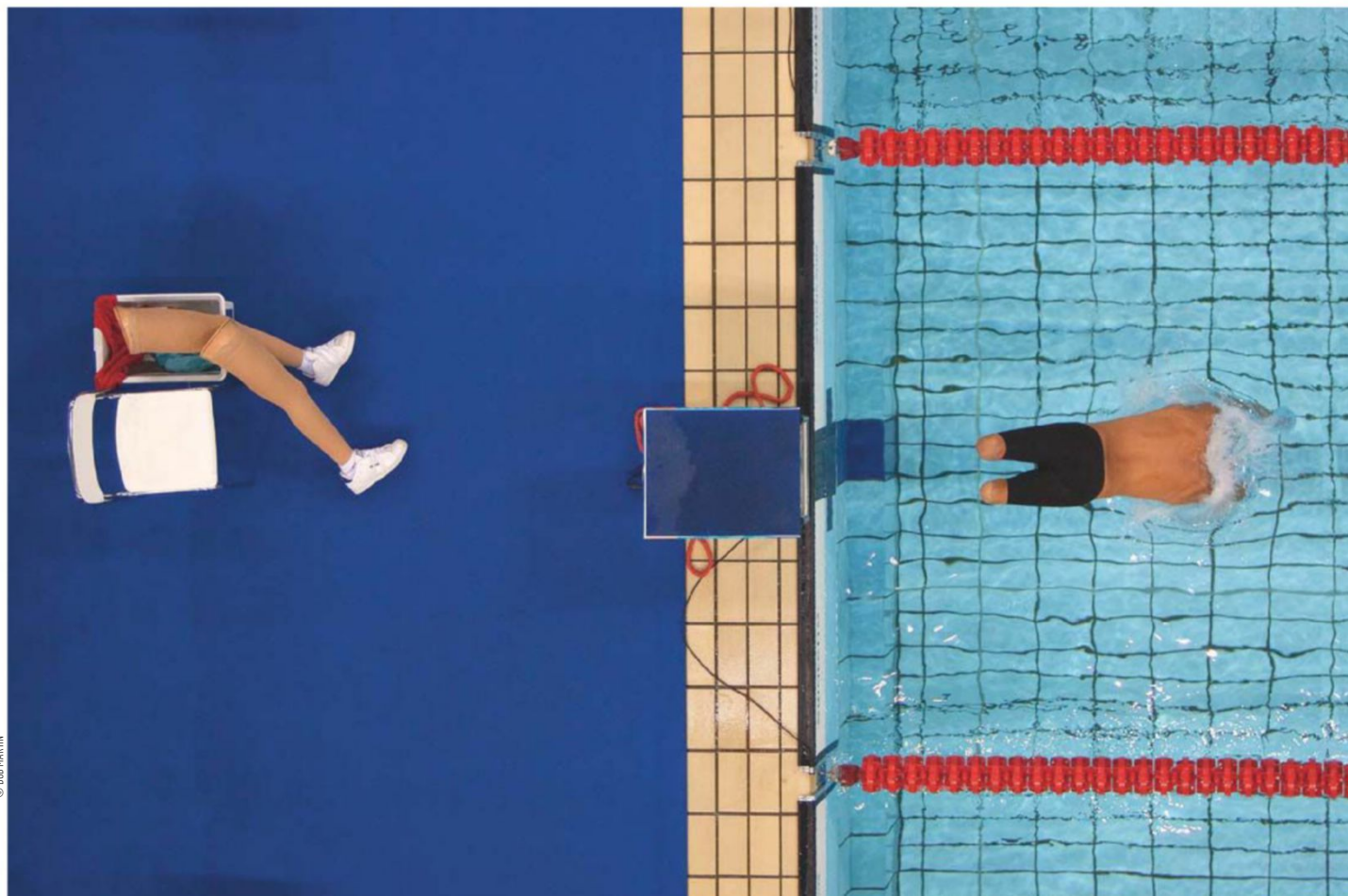
Gayle Broughton

Rugby Sevens Women's Final,
Rio Olympics, 2016

By John Huet

'These girls... the intensity with which they did the haka, but with tears streaming down their faces; it was emotional, intimidating, a once-in-a-lifetime experience for me,' says Huet. 'It was right after the gold-medal game in women's rugby. The game had just finished and Australia won. The girls from New Zealand had just got the silver medal, but, as they say, you don't win a silver medal, you lose a gold one.'

© JOHN HUET



© BOB MARTIN



Avi Torres

200m freestyle heat,
Athens Paralympics, 2004
By Bob Martin

◀ Top British sports photographer and AP contributor Bob Martin took this world-famous image of Spanish paralympic swimmer Avi Torres for *Sports Illustrated* magazine. Bob managed to negotiate access to get above the swimmer, before noticing he had removed his artificial legs and was about to dive in the water. It's a testament to Bob's experience that he was able to nail the perfect moment, despite the pressure. Watch out for Bob's forthcoming field test of the new Sony Alpha 9 in AP.

'It's a testament to Bob Martin's experience that he was able to nail the perfect moment'

Gail Buckland's book *Who Shot Sports: A Photographic History, 1843 to the Present*, is published by Alfred A Knopf, £40 (£22.75 at amazon.co.uk). The exhibition of the same name is part of The Art of Sports Photography, which will be on show at the Olympic Museum in Lausanne, Switzerland, until 19 November. As well as *Who Shot Sports*, there are two other exhibitions called Rio 2016: Seen Through the Lens of Four Photographers and Photographing the Photographers, plus various film screenings, activities and other events. For more information visit www.olympic.org/museum.



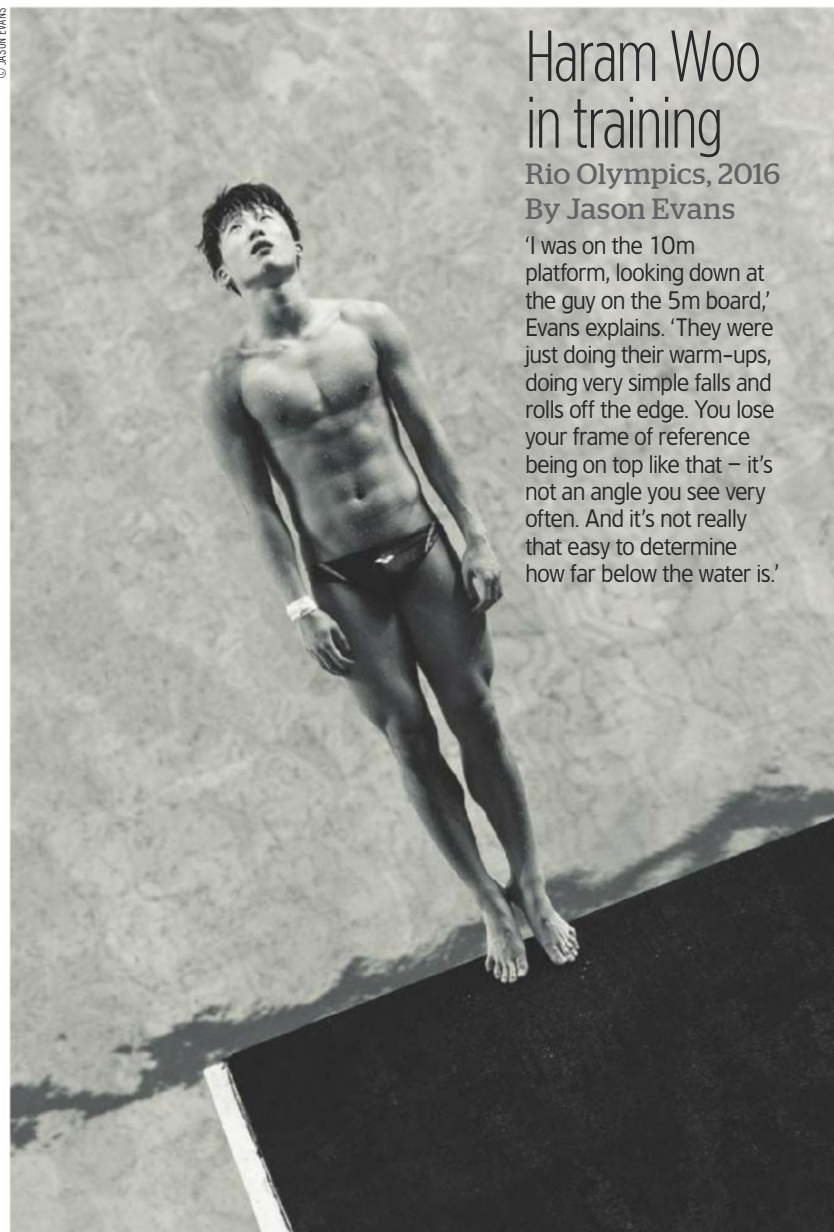
© TIM CLAYTON

Matthew Dunn

Training at Sydney Olympics, 2003, By Tim Clayton

◀ This iconic photograph, often referred to as 'Bubble Boy', won first prize in the sports category of the 1993 World Press Awards. With it, Tim Clayton skilfully captured an effect he had observed when swimmers surface at the start of a race, breaking the water tension.

© JASON EVANS



Haram Woo in training

Rio Olympics, 2016
By Jason Evans

'I was on the 10m platform, looking down at the guy on the 5m board,' Evans explains. 'They were just doing their warm-ups, doing very simple falls and rolls off the edge. You lose your frame of reference being on top like that – it's not an angle you see very often. And it's not really that easy to determine how far below the water is.'



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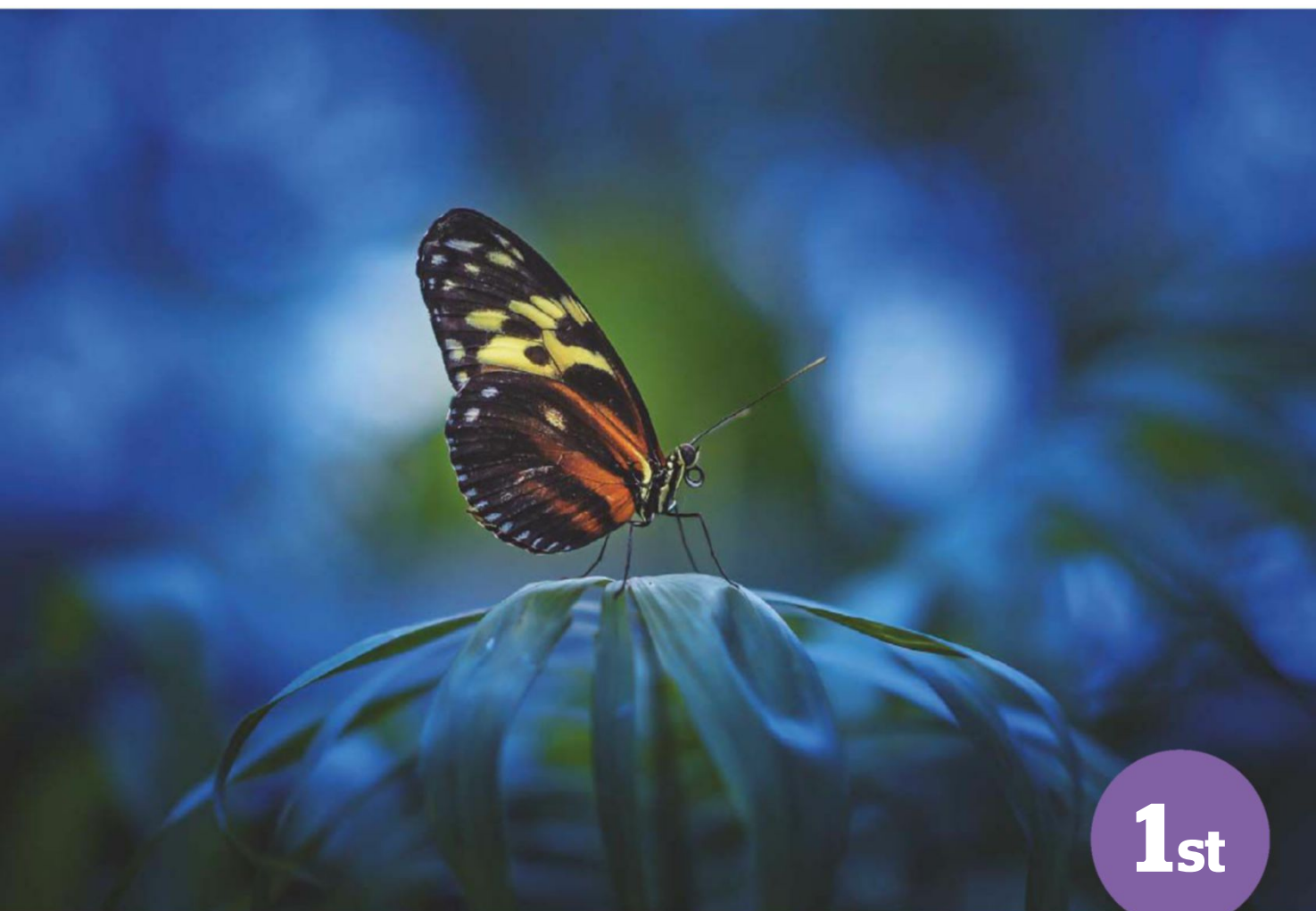
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Amateur Photographer of the Year

Here we present the top 30 images uploaded to Photocrowd from APOY 2017 Round Three, **Macro** (insects, flowers and plants)



Round Three **Macro**



Elena Paraskeva wins a Sigma 105mm f/2.8 EX DG HSM Macro lens and EM-140 DG Macro flash. The Sigma 105mm f/2.8 is a medium telephoto macro lens with Optical Stabilisation, with the floating inner focus system ensuring high rendering throughout the focusing range. The EM-140 DG Macro flash is ideal for photographing subjects in fine detail when the shadowless mode is used and it is extremely effective for all your macro photography needs. That's a total prize value of £1,029.98.

1 Elena Paraskeva **Cyprus** 50pts

Exposure unknown

The first thing that appeals about this image is the glorious wash of blue. It's a great example of how a background can be used to complement a subject and provide additional information about its habitat. What's more, sharpness is just where you want it to be, on the wings and the body. Areas of foliage beneath the butterfly are also sharp, which adds to the feeling of connection between the insect and plant. The plant may not be blue in real life, but it doesn't really matter – it's all about the mood of the picture.

2nd



2 Henrik Spranz Austria 49pts

Canon EOS 5D Mark III, 180mm, 1/50sec at f/3.5, ISO 400

There's a romance to this picture – and not just because the black-veined white butterflies are mating! The image was created at sunrise with a 180mm macro lens and an aperture of f/3.5. As a result, the background is soft and dreamy, but you can make out the shapes of the scabiosa plants. The sun has created a golden glow behind the insects and this, combined with the purple, is pleasing to the eye. The focusing is also wonderfully accurate, showing off every vein on the wings and every hair on the flower stem.

4 Graham Mayers UK 47pts

Nikon D800, 105mm, 1/250sec at f/18, ISO 200

It's not often we get a chance to study an insect at close quarters, but macro photography provides us with an opportunity to admire every hair and every speck of pollen on this bee. The photographer has used the inside of the flower to create a natural frame around the insect, which draws us into its world.

4th



3rd



5th



3 Uros Florjancic Slovenia 48pts

Exposure unknown

A successful silhouette requires a subject with a recognisable profile, and this praying mantis most certainly fits the bill. The background is a wonderful palette of orange, yellow and pink, and the sweep of the plant that the insect is clinging to looks like a scribble drawn across the frame – it brings a wonderful sense of movement to the shot.

5 Ance Indonesia 46pts

Exposure unknown

There are few things more dramatic than the battle for survival between two living things – and this dragonfly clearly has the edge over its damselfly prey. The photographer has worked hard to keep everything pin-sharp, and probably employed a technique known as focus stacking whereby a series of images covering different focusing zones is combined in post-production. The picture has the feeling of a scientific record shot, but created with an artistic eye.



6

6 Elena Paraskeva Cyprus 45pts
Exposure unknown
The beautiful background shows attractive bokeh and the colour works well with the strong backlighting on the insect and flower.

10 Amin Portugal 41pts
Nikon D5500, 18-140mm, 1/8sec at f/11, ISO 100
This is a biologically fascinating image. Training the lens on the head to reveal every hair and eye component of the fly has certainly paid off here.



10



7

7 MCsaba UK 44pts
Konica Minolta Dynax 7D, 180mm, 1/125sec at f/13, ISO 200
The light is just right in this image not only to give us a nice catchlight in the bead of water, but also to highlight the ant's complicated structure.

11 Henrik Spranz Austria 40pts
Canon EOS 5D Mark III, 180mm, 1/25sec at f/6.3, ISO 100
As we can see, a background must complement its subject when it comes to colours and tones.



11



12



14

12 Macro Matt UK 39pts
Canon EOS 6D, 65mm, 1/100sec at f/9, ISO 320
The autumn setting has given the image a palette of stirring colours and a perfect platform for this jumping spider.

14 Mustafa Öztürk Turkey 37pts
Nikon 7100, 90mm, 1/200sec at f/10, ISO 100
There's a narrative quality to this image – we can imagine the journey of the striking ladybird as it makes its way around the seed heads of the plant.

15





8

8 Henrik Spranz Austria 43pts
Canon EOS 5D Mark III, 180mm, 1/250sec at f/4.5, ISO 400

Backgrounds can make or break a close-up picture, and this is a fine example of how to use one for maximum impact.

9 BBK Bulgaria 42pts
Exposure unknown

There's something quite cinematic about this shot, a feeling almost certainly created by the lighting.

15 Bleron Çaka Kosovo 36pts
Exposure unknown

While many of us fear spiders, getting this close in to these creatures reveals them to be incredibly beautiful subjects.

16 Phil Thorogood UK 35pts
Exposure unknown

The real benefit of macro is that the closer we get, the more of the world beneath our feet is revealed. The small orange poppy that holds this 10mm speckled bush cricket is a great context for the subject.



9

13 Paul Sellwood UK 38pts
Canon EOS 70D, 105mm, 1/250sec at f/5.6, ISO 800

Shooting into the light has given our subject, a common blue butterfly, a great backdrop where we can enjoy its delicate form.



16



17

17 Elly Russell London 34pts
Nikon D810, 105mm, 1/60sec at f/6.3, ISO 400
Beauty and the beast. Elly's vivid blue hyacinth provides a striking contrast against this slithering snail brought in from the garden. Its bent form is a perfect complement to the petals.

18 Jevgenijs Scolokovs Latvia 33pts
Sigma dp2 Quattro, 30mm, 1/400sec at f/8, ISO 100
This image just makes it into the round due to the presence of the foliage. It's a beautifully captured shot with a striking silhouette.



18



21

21 Yvonne Warriner UK 30pts
Canon EOS 70D, 18-135mm, 1/320sec at f/5.6, ISO 100
A gorgeously framed and composed image of a purple poppy.



22

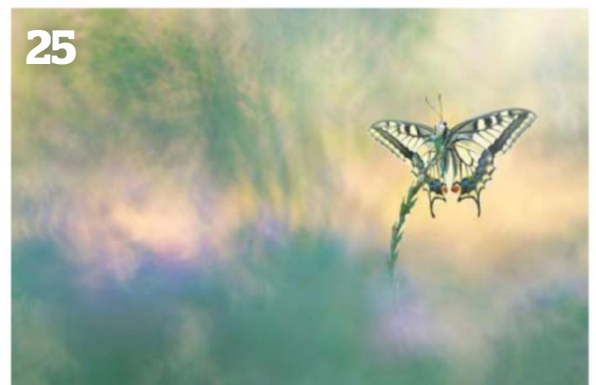
22 Marek Poland 29pts
Canon EOS 60D, 100mm, 1/400 at f/2.8, ISO 200
An image of multiple layers – the out-of-focus foreground, the butterflies and the stunning spring evening bokeh.



29

29 Grigoris Koulouriotis Greece 22pts
Exposure unknown
The shallow depth of field works well here due to the diffused colour slowly revealing itself nearer the point of focus – the bug.

30 Elena Paraskeva Cyprus 21pts
Exposure unknown
Elena has had several shots in this round of APOY. A mastery and understanding of light, subject and location are clearly vital pieces of knowledge when shooting macro.



25

25 Donlope France 26pts
Pentax K-5, 135mm, 1/160sec at f/3.5, ISO 100
Here we find a swallowtail butterfly enjoying the first of the day's rays against a painterly natural backdrop. The negative space is key for the composition.



30

19

19 Skrotov Russia 32pts
Nikon D80, 105mm, 1/10sec at f/14, ISO 200

The photographer found this fly trapped in the tendrils of a cucumber plant. It's the kind of strange image any macro shooter would be elated to find.

23 Diana Andras Romania 28pts
Nikon D7200, 18-55mm, 1/800sec at f/5.6, ISO 100

The beads of water lining the web are great, as is the soft and diffuse background that serves to make the subject pop off the screen.

20

20 Dirk Vonten Germany 31pts
Nikon D700, 90mm, 1/125sec at f/14, ISO 800

Macro scenes are alien worlds. This landscape is awash with purple tones for our fly traveller.

24 John Speis USA 27pts
Nikon D90, 85mm, 1/40sec at f/10, ISO 250

A single droplet of water reflects the light and magnifies the view of the right foreleg in this oddly alluring image of a fly.

23

24

26

27

28

26 Perdita Petzl Mauritius 25pts
Canon EOS 5D Mark III, 100mm, 1/250sec at f/2.8, ISO 100

The bokeh technique has given the background scene a painterly quality of washed-out colours and shapes. It ultimately works to draw our attention to the pasqueflower.

27 Dominic Beaven UK 24pts
Canon EOS 5D Mark III, 105mm, 1/500sec at f/13, ISO 1000

This image of a damselfly was taken at sunrise when the subject was less active. This has allowed the photographer to capture a steady portrait.

28 Urs Albrecht Switzerland 23pts
Nikon D7200, 60mm, 1/1000sec at f/8, ISO 280

As is the rule with all wildlife photography, the key thing with any shots of insects is to keep the eyes in focus to bring the viewer into the subject's world. This is a great example.

The 2017 leaderboard

The leaderboard has really opened up with this third round of APOY. Henrik Spranz scored well in this round and now leads with 175 points. Elena Paraskeva also scored well with three entries but is well behind in second place with 116 points.

1	Henrik Spranz	175pts	6	Ata Mohammad Adnan	68pts
2	Elena Paraskeva	116pts	7	Bleron Caka	67pts
3	Marco Tagliarino	101pts	8	Sydney Harding	62pts
4	Simon Hadleigh-Sparks	82pts	9	Dominic Beaven	55pts
5	Agnieszka Maruszczczyk	72pts	10	Sujan Sarkar	50pts

To enter and find details of the upcoming rounds of APOY 2017 visit www.amateurphotographer.co.uk/apoy and click Enter Now

Lightroom tips

Books, shows, prints

Don't let your beautifully edited images languish on hard drives. **James Paterson** has a host of output tips for displaying them



James Paterson

James Paterson is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop*. His subjects range from portraits to landscapes and underwater scenes. Photoshop is more than just a work tool for him, as he enjoys messing around with the software and seeing what happens. Visit www.patersonphotos.com.



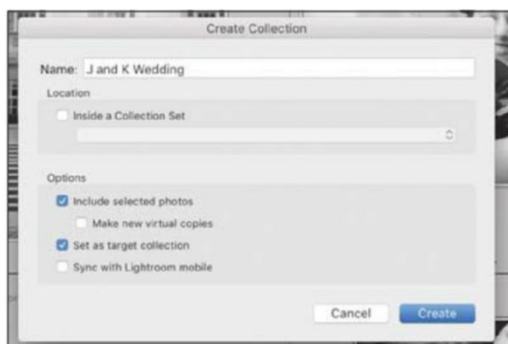
Open your book or slideshow with a strong, emotive image



It's easy to make tweaks when you're in the Library mode

2 Order your frames

The running order of a slideshow or book is vital. It's easier to tweak things in the Library module (after first making a collection for the slideshow). Hit G for grid view, then drag the images into the order you want. If you'd like to add text to individual frames, use the Caption box in the Metadata panel, then enable captions when you get to the Slideshow module.



1 Begin with a collection

The Collections panel helpfully runs throughout the Lightroom modules. So whether you want to make a photo book, slideshow or a series of prints, begin by collating your chosen images. Go to the Library module and click the Collection panel Plus (+) icon, then drag the images you want to the new collection.



There are several slideshow templates to choose from



3 Auto slideshows

If you're just getting started with slideshows, there are several pre-made slideshow templates to choose from in the Template browser on the left of the screen (above). With the minimum of effort you can simply bring in a collection, select a template and hit play. When you're ready to start customising things, you simply dip into the panels on the right.



Slideshows are a great way to showcase an event such as the birth of a baby

5 Lightroom slideshows

A slideshow can be a great way to present a collection of images, showcase an event like a wedding or birth of a baby, or present a series of photos to a client. Lightroom's Slideshow module makes it quick and easy. Work down the panels to the right of the module to add music, text and colour schemes. Hit Preview to check the results as you go.



6 Export your slideshows

When a slideshow is finished, you can output it to video format to share with others or post online. Hit Export Video at the bottom left. If you plan to make more slideshows using similar settings, click the Plus (+) in the Template browser to save the template. Once done, you can drop in a different set of photos.

7 Add a logo

Identity Plates can be added to shows, prints and books. An Identity Plate could be any text or image. The most obvious benefit is including your logo or contact info, but there are more creative applications, like adding custom-made borders to prints.

8 Transitions

The Playback panel to the right of the Slideshow module lets you customise the timing of slides, the length of crossfades, and add a pan-and-zoom motion to your images. There's also a 'Sync Slides to Music' option that times transitions with the rhythm of your song.



When you're creating a slideshow pay attention to the colour scheme and tempo

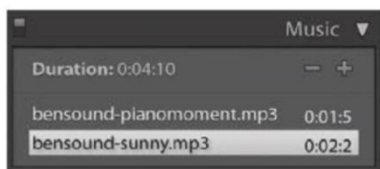
4 Enhance the mood

There's an art to making a good slideshow. When you put images to music you can create all kinds of emotional responses, especially if making a slideshow for a wedding or a portrait shoot. Careful thought should go into the running order, the tempo, the type of music and the colour scheme.

9 Forget the Web module

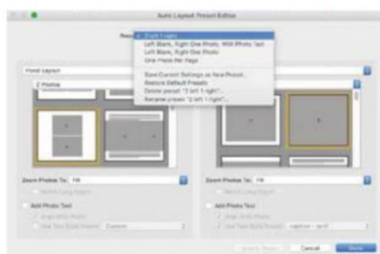
The Web module allows you to create web galleries for your photos. There are a few fresh-looking templates, and many more that look dated. It's simple enough to use, but there are much better options out there for building web pages, including Adobe's Portfolio builder for CC subscribers.





10 Add a soundtrack

No slideshow is complete without an accompanying song. Up to 10 songs can be loaded into the Slideshow module's Music panel using common formats like MP3 or WAV. A handy 'fit-to-music' option will match the length of the slideshow to the duration of your chosen songs. A great source of instrumental rights-free music can be found at bensound.com.



11 Create books automatically

The Book module's Autofill command is the hassle-free way to make a book in seconds. Go to the Auto Layout panel on the right of the Book module and choose Preset>Edit Auto Layout Preset. Customise the parameters for the left and right pages, then click Auto Layout to populate the book.



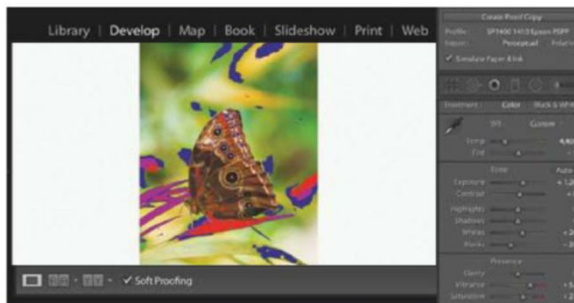
Think about how images will look together

12 Choose complementary images

There's a real skill involved in making a photo book. Think about how images will look alongside one another – do the colours clash or do they complement each other? Should you mix black & white with colour? Do you want to link images thematically or chronologically? Would you like a simple layout with one image to a page, or multiple frames?



For the best results soft proof your prints – it could save you time and money



13 Soft proof your prints

Soft proofing lets us control how colours are transferred from the wide gamuts of our screens to the smaller gamut of a printer. Check 'Soft Proofing' below the image window in the Develop module to turn it on, then choose a profile and enable the gamut warnings in the histogram. Out-of-gamut colours will be highlighted, so use the colour controls to bring them back into gamut.



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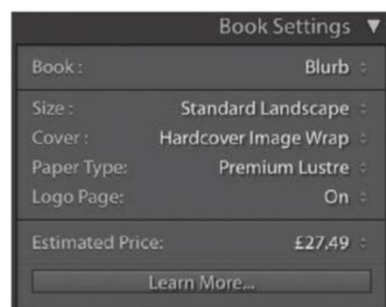
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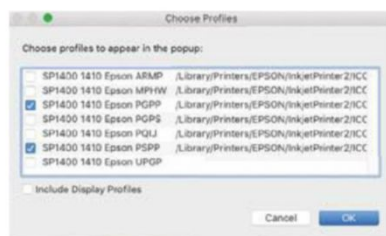
14 Customise your pages

To build a photo book manually, choose a page template by clicking the arrow below a page, then drag across images from the film strip at the bottom. You can also drag from one window to another to swap images over. There are basic text options, and you can add titles, choose fonts and colours.



15 Publish your book

When you are ready to print a photo book, you can send it directly to Adobe's partner printer Blurb (www.blurb.co.uk). Costs are calculated at the top right in the 'Book Settings' as you add pages. Alternatively, you can export pages as JPEGs or a PDF, then print them yourself.

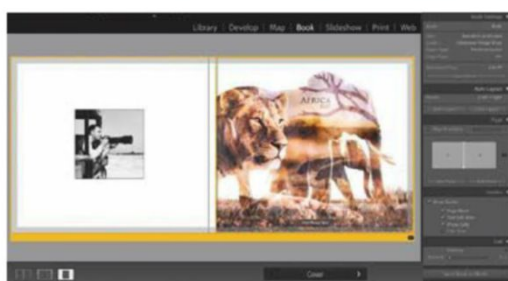


16 Select an ICC profile

An ICC profile contains data about the gamut of an output device like a screen or printer. When printing, it's important to choose the right profile for your printer and paper. This is done in the Color Management settings to the right of the Print module. You'll need to download profiles from your paper or printer supplier's site.



Test your Photoshop skills by making a cover for your photo book



19 Create a cover

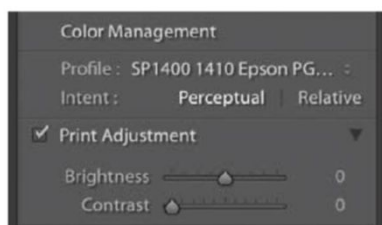
It's great fun making a cover for your photo book. Why not test your Photoshop skills and create a collage or blend of images? To do this, open several images into Photoshop and copy them on top of each other, then use either the Screen, Overlay or Soft Light Blend Mode to mix them together. Once done, save as a JPEG and import into Lightroom to use as your photo-book cover.

17 Tell a story

When making a book or slideshow the flow is crucial, so don't be tempted to include too many shots of the same thing. On the other hand, it's also a good chance to include little detail shots or other snippets that add to the overall story, so you can include images that might not see the light of day elsewhere.



It's easy to print in Lightroom once you've set up your templates



18 Final print adjustments

If you find your prints are coming out a little dull or flat, try experimenting with the Print Adjustment settings to the right of the Print module. These allow you to pump up brightness or contrast. As the change is applied to the outputted print you won't see any difference on-screen, so you might need to make a few prints before you find the right values.



20 Get set up for printing

The beauty of printing in Lightroom is that once you've set things up, it's a breeze from then on. Start by selecting a print size from the templates on the left of the module, then click the Print Setting (Mac) or Page Setup (Windows) to choose a paper type and colour settings. Click the Plus (+) in the Template browser to save a new template.



For details and how to enter visit www.amateurphotographer.co.uk/competitions/iet #IETPhotoComp

At a glance

£1,700 body only

- 24-million-pixel APS-C CMOS sensor
- ISO 100-50,000
- 3.7in, 1.3-million-dot touchscreen
- 4K video recording
- Leica L mount



Leica TL2

As the latest update to Leica's APS-C mirrorless range, the TL2 is certainly stylish, but does this come at the expense of substance? **Andy Westlake** finds out



For and against

- + Beautiful, tactile design
- + Superb touchscreen interface
- + Excellent raw image quality
- + 32GB memory built-in
- No electronic viewfinder
- Uninspiring JPEG output
- No image stabilisation in either the body or lens
- Doesn't work so well in low light

Data file

Sensor	24.3MP APS-C CMOS
Output size	6016x4014 pixels
Focal length mag	1.5x
Lens mount	Leica L
Shutter speeds	30-1/40,000sec
ISO	100-50,000
Exposure modes	PASM, Auto, Scene
Metering	Multi-field, centreweighted, spot
Exposure comp	±3 EV, 0.3EV steps
Continuous shooting	7fps (mechanical shutter), 20fps (electronic shutter)
Screen	3.7in, 1.3-million-dot touchscreen
Viewfinder	Optional Visoflex EVF
AF points	49-point phase detection
Video	4K (3840x2160) 30p; Full HD 60p
Memory card	SD, SDHC, SDXC
Power	BP-DC13 Li-ion
Battery life	250 shots
Dimensions	134x69x33mm
Weight	399g including battery

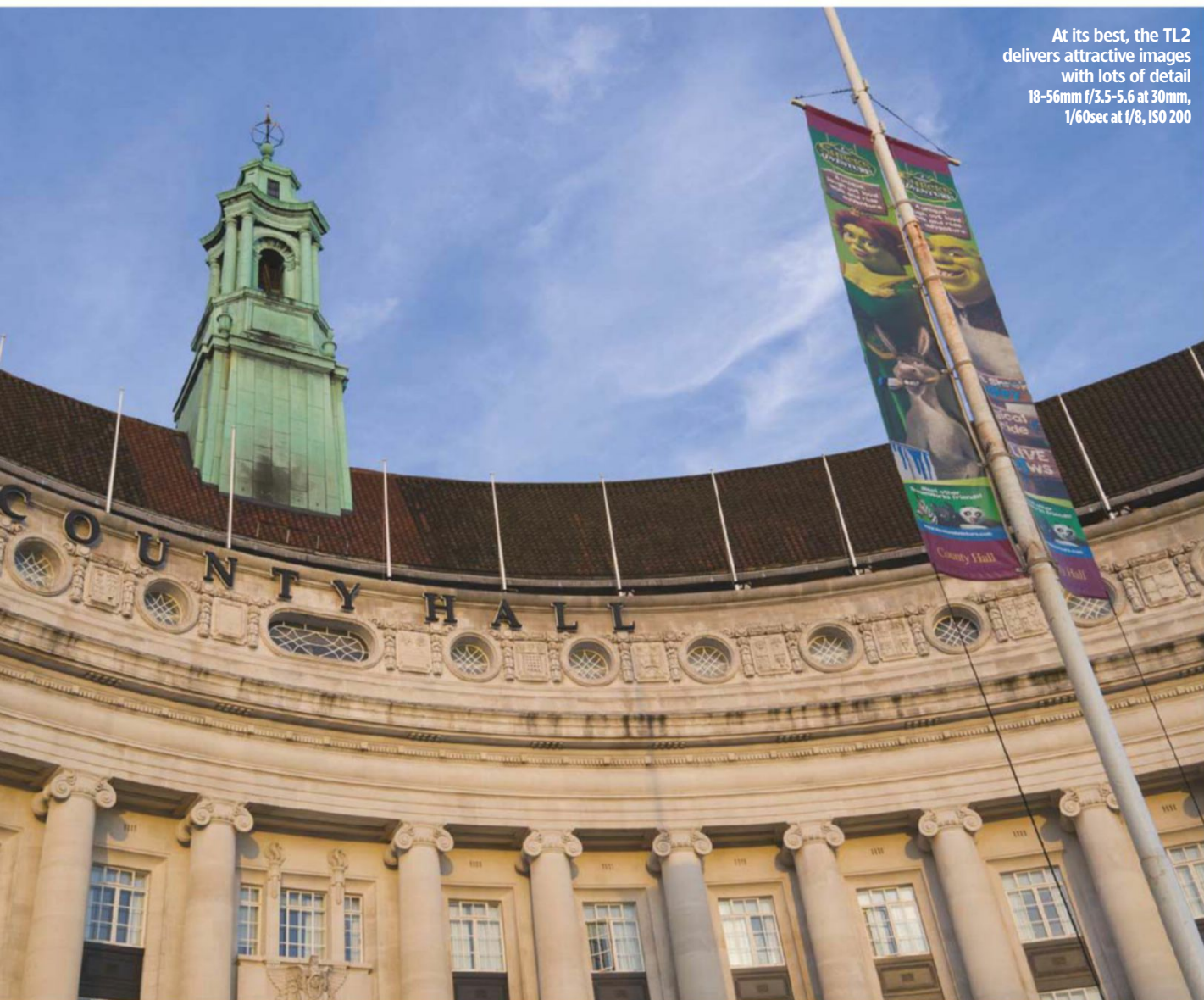
Mention Leica and I'll bet most photographers immediately think of its exquisitely crafted, old-fashioned M-series rangefinder cameras. With their distinctive rounded-end bodies and traditional analogue controls, these classics have barely changed since the days of film. In terms of sales, they still count as the venerable German manufacturer's bread and butter, but recently it has diversified its camera range into some very different territories.

Indeed, Leica's T-series mirrorless models are about as far removed from the M rangefinders as it's possible to imagine. They have sleek one-piece bodies painstakingly crafted from a single block of aluminium, with just a few well-chosen physical controls complemented by a large

touchscreen that covers most of the camera's back. They feel like the kind of cameras Apple might make – stylish, minimalist, but still highly functional.

Oh, and expensive: very, very expensive. The TL2 will cost £1,700 body only, which is similar money to the best APS-C mirrorless models on the market, such as the Sony Alpha 6300 and the Fujifilm X-T2. But to actually use it, you'll also need to buy a lens, with the matched Vario Elmar TL 18-56mm f/3.5-5.6 ASPH zoom costing £1,300.

The Leica TL2 is an update of the TL that was introduced just eight months ago, which itself was a relatively minor revision of the original Leica T from 2014. This latest model uses a very similar design but adds an array of improvements, with the most obvious being a 24-million-pixel



At its best, the TL2 delivers attractive images with lots of detail
18-56mm f/3.5-5.6 at 30mm,
1/60sec at f/8, ISO 200

sensor (up from 16MP). But there's more besides, including a high-speed electronic shutter and 4K video recording. One feature that's been dropped is the T's pop-up flash, but I don't think many users will miss it. Far more problematic, given the camera's size and price, is the continued lack of a built-in electronic viewfinder. You can use an accessory unit on the hotshoe, but the Leica Visoflex adds another £390 to the price.

Features

With its 24-million-pixel sensor, the Leica TL2 moves into line with other current APS-C mirrorless models in terms of resolution. Coupled with the Maestro II processor, it provides a sensitivity range of ISO 100-50,000, and the camera includes a well-considered Auto ISO mode that

aims to keep shutter speeds high to eliminate blurring from camera shake. This is particularly important, as neither the camera nor its dedicated TL lenses include image stabilisation, which in this day and age is a very strange omission indeed.

The mechanical shutter provides a range of 30 seconds to 1/4,000sec, with the new fully electronic silent shutter extending this to 1/40,000sec. It also allows faster continuous shooting, at 20 frames per second compared to 7fps with the mechanical shutter, with a useful 29-frame buffer even when shooting raw. But it seems the only way to select the electronic shutter is to manually set a speed faster than 1/4,000sec, so you can't use it in situations that require the camera to make no noise but require slower speeds – hopefully, Leica

will fix this with a future firmware update. Thankfully, the mechanical shutter is pretty quiet anyway.

Unusually, the TL2 includes internal memory for recording files, and at 32GB it's a very decent amount – enough to record around 400 files in JPEG + DNG raw format. Some users may decide they don't need to buy an SD card at all. The camera can copy the images you've taken from the SD to the internal memory (or vice versa), which can be used to back up your pictures after shooting, or get images off the camera without having to plug it into a computer. Unfortunately, though, you can't record files to both the SD card and internal memory simultaneously.

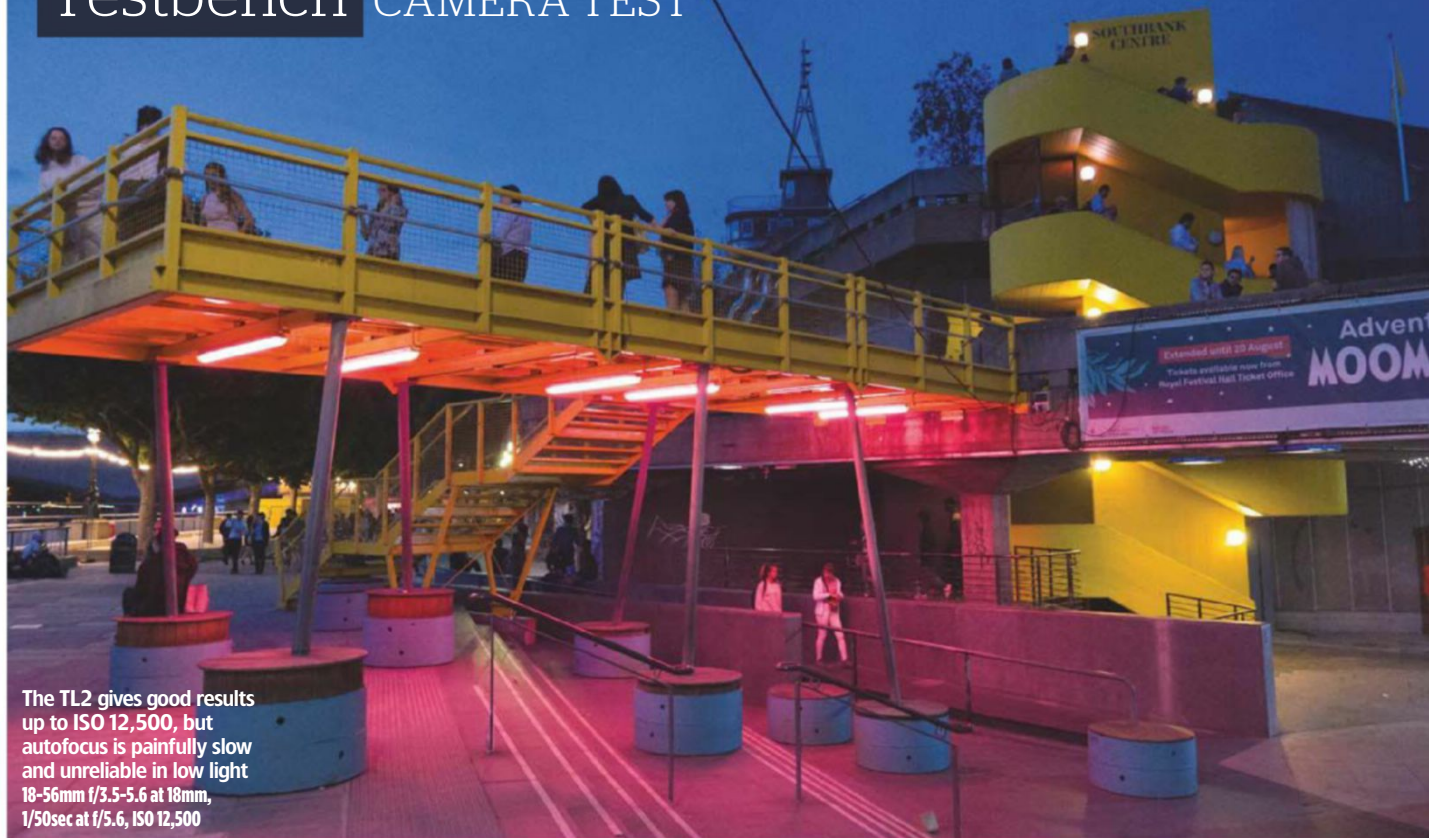
Leica has included 4K video recording at 3840x2160 resolution and 30fps, alongside Full HD (1920x1080) at 60fps.

There's also a 120fps slow-motion mode, and electronic image stabilisation. But there's no facility to attach an external microphone, so sound is recorded purely through the built-in stereo microphones either side of the camera's hotshoe.

For power, Leica has used the same BP-DC13 battery as in the older T-series models, which slots neatly into a compartment in the base of the camera with no need for a conventional battery door. However, where this previously gave 400 shots per charge, in the TL2 it's rated for just 250, based on CIPA standard testing, which is rather disappointing.

Wi-Fi is built-in for connecting the camera to a smartphone or tablet, using the free Leica TL app for Android and iOS. Pairing devices is straightforward, and the app is just as

Testbench CAMERA TEST



The TL2 gives good results up to ISO 12,500, but autofocus is painfully slow and unreliable in low light 18-56mm f/3.5-5.6 at 18mm, 1/50sec at f/5.6, ISO 12,500

‘The touchscreen interface makes the TL2 quite unlike any other camera around’

➤ elegantly designed as the camera itself. You get remote control of the camera with a live view feed and the ability to change exposure parameters and white balance remotely. In a particularly neat touch, turning your phone to landscape format gives an uncluttered full-screen view, with only shutter and video buttons displayed. Switch to playback mode and it's easy to pull your favourite images across to your phone for sharing.

Once you get beyond the core spec, the TL2 offers very little in the way of extras. For instance, you don't get any kind of dynamic range expansion tools for shooting JPEGs, in-camera raw conversion, an intervalometer, or even built-in electronic levels. It's also worth noting that Leica only makes a small range of matched TL lenses, and they're eye-wateringly expensive. It's possible to use Leica's M-mount rangefinder lenses, but you'll need to buy the £300 M-adapter L to do so.

Build and handling

When it comes to design, the Leica TL2 follows on from its predecessors in being quite unlike anything else on the market. Other cameras use a metal chassis, on to

which the internal components are bolted – sensor, shutter, processor board etc – with a cosmetic skin then placed over the top. However, the TL2 has a unibody design crafted from a solid block of magnesium, into which those components are attached.

This brings a rare sense of quality and solidity when you pick it up, but it also means the camera is quite chunky, at 134x69x33mm and 399g before you even add a lens. It's larger than comparable mirrorless models that don't have viewfinders, such as the Olympus PEN E-PL8 and Canon EOS M6, and broadly similar in size to the Sony Alpha 6000 and Panasonic Lumix DMC-GX80, which have built-in EVFs.

The shallow but wide handgrip gives a surprisingly secure hold, despite the body's silky smooth finish. However, if you'd like the added security of a strap, in a triumph of style over substance, Leica has used proprietary plug-in connectors, and nothing else will fit. Attach the supplied silicone strap and you'll find it makes the camera less comfortable to grasp, with the connector digging in between your forefinger and middle finger.

The camera's unconventional design extends to its back, which

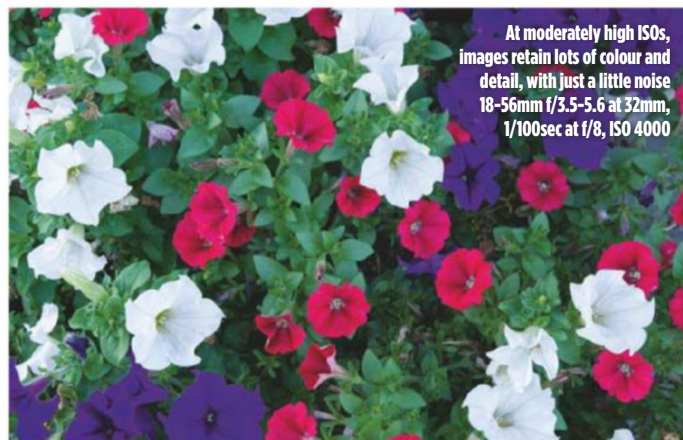
has no buttons or dials at all. Instead, there's just a large touchscreen that's used to change almost every setting. Unlike on other cameras, Leica hasn't added touch-sensitivity as an afterthought by adapting a pre-existing interface designed for button-driven operation; instead, it's built a new interface from the ground up, with large, well-spaced buttons and a generally consistent design. It's all pretty intuitive, and crucially the touchscreen is very responsive to inputs.

There are still a few physical controls, of course, which – aside from the lens-release button on the front – are all located on the top plate. The power switch encircles the conventional two-stage shutter button; as usual, a half-press activates autofocus, while fully pressing the button takes a picture. Beside it is the video record button, but in a move that should please purist

photographers, this can be re-assigned to either enter playback mode, or switch between the electronic viewfinder and the LCD screen instead.

Twin electronic dials are used to change the main exposure settings while you're shooting. In manual-exposure mode, one changes shutter speed and the other changes the aperture. In the other modes, the right dial changes the primary exposure parameter, while the left dial can be quickly switched through a range of options via an onscreen touch button, most usefully exposure compensation and ISO.

The touchscreen interface, though, is what makes the TL2 quite unlike any other camera around. On the whole, it's very smartphone-like, and I mean that as a compliment, as it makes a complex device quick and easy to use. Leica has added a few ideas all of its own: swiping up ➤



At moderately high ISOs, images retain lots of colour and detail, with just a little noise 18-56mm f/3.5-5.6 at 32mm, 1/100sec at f/8, ISO 4000

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HELIOS

ZEISS

VANGUARD

TENBA OP/TECH USA

CRUMPLER

3 Legged Thing

FEIYUTECH

Phottix

Lexar

DELKIN DEVICES

COkin

LUME CUBE

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22 Oct – 5 Nov 2017	Rajasthan, Taj & Varanasi	From Udaipur (Venice of India), to Jodhpur (blue city), Pushkar Camel Fair, Taj Mahal, Jaipur (pink city) and Varanasi (Dev Diwali light festival)
11 Nov – 24 Nov 2017	Tamil Nadu	From Chennai's fishing ports to bird sanctuaries, silk weaving villages, rice fields, ornate Hindu temples, French architecture and salt flats
30 Nov – 14 Dec 2017	Assam & Hornbill Festival	From Meghalaya's waterfalls and root bridges, to Assam's Majuli island and rhino safari, to the heady tribal extravaganza of Nagaland's Hornbill Festival
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The TriggerSmart is designed to easily capture images using **Sound, Light Intensity Increase, Infra Red Beam Breaking and Movement**. A great variety of stills and video cameras can be used, digital as well as film based. It can also trigger flash units and other devices.



IR Beam Breaking Mode

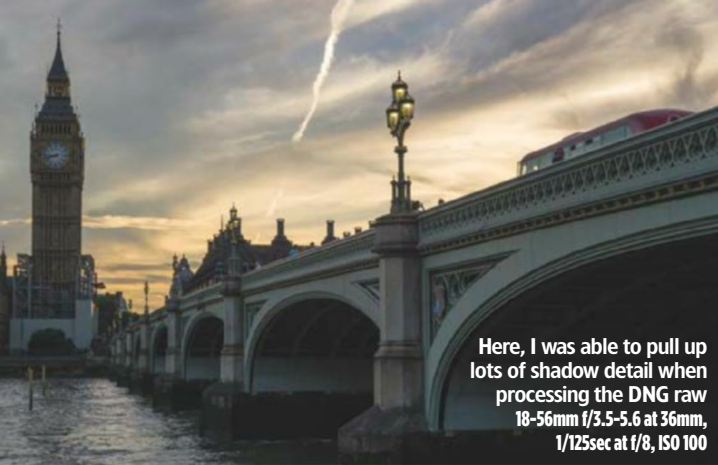
Sound Mode

Light Intensity Mode

The TriggerSmart Kit: the control unit MCT-1, IR/LIS receiver, IR transmitter and sound sensor, two mini tripods, one 2" baffle, two sensor connection cables and one camera connection cable.
(Some cameras will require a specific adapter cable. See website.)

ONLY £198.00 incl. VAT.

For information and to buy: www.robertwhite.co.uk



Here, I was able to pull up lots of shadow detail when processing the DNG raw 18-56mm f/3.5-5.6 at 36mm, 1/125sec at f/8, ISO 100

or down alternates between shooting and playback modes, while swiping left or right switches between previewing 3:2 stills and 16:9 video. Once learned, these gestures quickly become second nature.

Half pressing the shutter button at any time brings you back to the stills shooting screen. Here, three touch buttons placed to the right of the live view display are used to select the exposure mode, toggle through screen information displays (including a grid display and live histogram), and access the camera's user-customisable quick menu. From there, you can access the main menu, which is now logically organised into a set of nine sub-menus covering different operational aspects. Playback is very smartphone-like indeed, with left or right swipes to browse image and pinch to zoom, while double tapping the screen allows you to quickly zoom right in to check focus.

It's difficult to overstate just how good this touch interface is, both for shooting and playback. Other manufacturers such as Canon and Panasonic have done a great job of adapting their existing interfaces to integrate touch operation, but Leica's is simply a cut above in terms of both design and usability, and surely a pointer towards how cameras will work in future. However, its near-total reliance on touch operation does mean the TL2 is unlikely to be the best camera for shooting outdoors in winter while wearing gloves.

Viewfinder and screen

For composing your images, Leica has provided an unusually large 3.7in LCD with 1.3 million dots resolution. Because it's of the widescreen 16:9 type, not all of that area is used for recording or viewing still images, although the full screen is used for movie recording and playback. The screen is large and bright, and

gives a pretty good idea of how your images are going to turn out.

To help you judge your exposure settings, the camera previews onscreen how light or dark your image will turn out, and when you half press the shutter button, it stops down the aperture to preview depth of field. But the fact the screen doesn't tilt means you're forced to shoot with the camera held out in front of you close to eye level, which is a relatively uncomfortable and unstable way of working.

Leica's optional Visoflex electronic viewfinder is the same as used by previous generations of the T, as well as other recent models such as the M10. It slides on to the hotshoe, and can tilt upwards by 90 degrees: unusually, it also includes a GPS function for geo-tagging your images. With a 2.36-million-dot LCD display, it offers a bright, detailed view. But the TL2's lack of physical controls limits the settings you can change with the camera held up to your eye to those assigned to the two control dials; for anything else, you need to revert to using the touchscreen, disrupting the shooting experience. Adding the viewfinder also makes the camera even more bulky.

Autofocus

The TL2 uses a contrast-detection autofocus system, which operates across almost the entire frame. You can allow the camera to select the focus point itself, in which case it will usually focus on the closest subject within a 7x7 grid. Face detection is also available, with the camera falling back to auto selection if it fails to find a person. But I preferred to use touch focus mode, in which you tap the screen to select your focus point. With the 18-56mm f/3.5-5.6 zoom I used for testing, focusing is fast, silent and accurate, and with static subjects there's generally little to complain about. The camera does

Focal points

The Leica TL2's modern, minimalist design makes it a delight to hold and use

Battery

Leica's BP-DC13 battery slots directly into the base of the camera, and can be topped up using either the external charger, or via USB. It offers just 250 shots per charge – 150 fewer than the TL.

Strap connectors

Straps are attached using unique plug-in connectors on either side of the body, which come fitted with blanks to preserve the TL2's sleek look.

Leica L-mount

The TL2 is compatible with both APS-C TL lenses, and full-frame SL lenses that use the same mount. Adapters for Leica's M-mount rangefinder lenses and R-mount SLR lenses are also available.

Hotshoe

Can accept a Leica-dedicated flash unit, or the Visoflex electronic viewfinder (but not both at once).



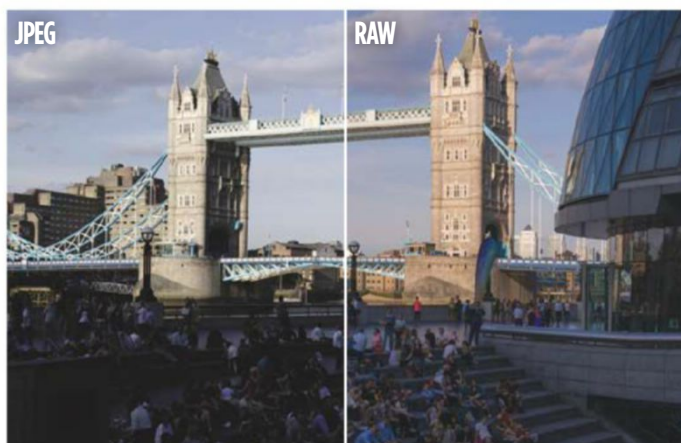
Touchscreen control

Almost everything is operated using the large 3.7in 16:9 touchscreen that covers most of the camera's back.

Connectors

Hidden under a flap on the side of the handgrip are Micro HDMI and USB 3.0 ports, along with the single SD card slot.





Out-of-camera JPEGs are quite bland, and you'll get much better results processing raw 18-56mm f/3.5-5.6 at 38mm, 1/250sec at f/8, ISO 100

➤ struggle more in low light than other current mirrorless models, though, often failing to lock on to the subject at all.

Manual focus is also available, with a choice of focus aids. Magnified view comes with a choice of 3x or 6x, but it's always in the centre of the frame: there doesn't seem to be any way to specify an off-centre subject, as you can on any other mirrorless camera. The TL2 also adds a peaking mode in which high-contrast edges are outlined in red; this can be combined with magnified view, if you like.

Performance

In use, the TL2 is mostly pretty nimble. It turns on in a fraction of a second, and reacts near instantly to the shutter button being depressed. The touchscreen is generally very responsive, although it can sometimes be oddly reluctant to respond to your commands when you get deep into the menus. About the only time the camera leaves you waiting is when writing a full burst of images to the memory card, during which you can't enter playback mode.

If you leave the camera to its own devices, it likes to expose images distinctly brightly, which in turn risks losing highlight detail irrevocably. So it's best to keep a close eye on your exposures while shooting, and I often found myself applying negative exposure compensation to tone things down, aided by the live histogram display.

The one area where I found the TL2 really struggled was shooting in low light. At dusk with the 18-55mm zoom, it not only struggled to focus, it also gave a misleadingly dark preview

display. Both can be attributed to Leica apparently failing to apply enough gain to the image sensor's feed. Whatever the explanation, it's not something I'd expect to see with a modern mirrorless model.

When it comes to image quality, it's very much a game of two halves. The JPEG files produced in the TL2's Standard Film Mode are uninspiring to say the least, with decidedly anaemic colour rendition. I'm sure Leica would claim that they're colourimetrically accurate, but that's not what most photographers want to see. For everyday shooting, I'd be tempted to turn up the saturation a notch or two. Another option is use the Vivid setting instead, which gives much more attractive colours, but on the other hand its high-contrast tone curve clips shadow detail heavily, so choose your poison. Monochrome shooters should at least appreciate the camera's B&W High Contrast mode, which gives nice results.

Switch to raw, though, and the quality of the camera's sensor shines through. It resolves lots of fine texture at low ISO settings, and there's plenty of scope for extracting detail from deep shadows without excessive noise. High ISOs appear to be remarkably usable, too. But with the quality of current APS-C sensors, this is nothing out of the ordinary – you'd get similar raw image quality (and immeasurably more attractive JPEGs) from the £500 Fujifilm X-A3, which costs around £500 complete with lens. At least with the TL2 recording its raw files in the DNG format, you don't have to update the software on your computer merely to get it to recognise the camera's raw files.

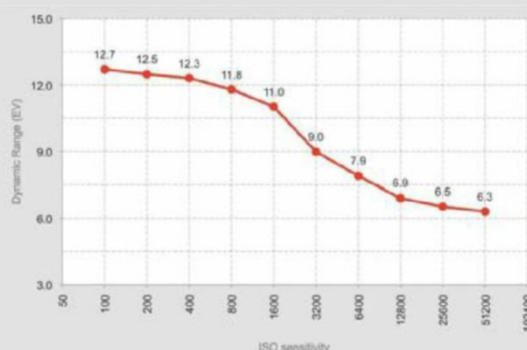


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

With its updated 24.2-million-pixel image sensor, the Leica TL2 gives really excellent image quality, just as long as you are prepared to shoot raw. Even when using the compact 18-56mm zoom, it resolves a huge amount of detail, and its DNG raw files are impressively malleable when it comes to recovering deep shadow details that are essentially black in the JPEG files. Leica's JPEG processing isn't great, though, with crude sharpening and overly strong noise reduction that destroys detail at high ISOs, alongside distinctly subdued colour.

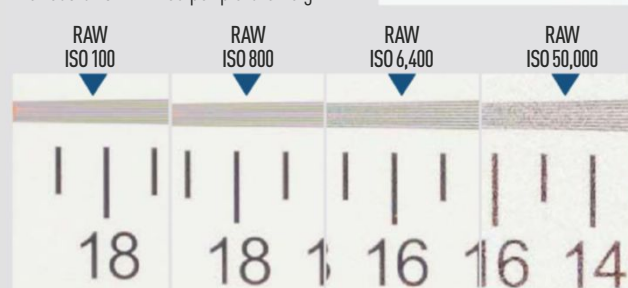
Dynamic range



Our Image Engineering dynamic range tests concur with our real-world observations, showing very impressive numbers at low ISOs. A measurement of 12.7 EV at ISO 100 indicates significant scope for pulling up shadow detail without excessive noise, which means that it makes a lot of sense to override the camera's default overly bright metering to retain as much highlight detail as possible. What's more, this initially drops only slowly, with a still impressively high 12.3EV at ISO 400. Naturally, dynamic range falls considerably at high ISOs, but 7.9 EV at ISO 6400 is still quite creditable.

Resolution

Below, we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



The Leica TL2 does extremely well for its pixel count in our resolution tests, especially considering we used the 18-56mm zoom (set to 35mm and f/6.3). At ISO 100, it achieves over 3,800 l/ph, although some colour moiré is creeping in. This also holds up really well at higher ISOs – for example, we still measure 3,600 l/ph at ISO 800, and 3,200 l/ph at ISO 6400, which is very impressive indeed. Even at the top ISO setting, it gives over 2,800 l/ph. In JPEG, however, heavy-handed processing lowers the resolution noticeably.



Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 800



RAW ISO 3,200



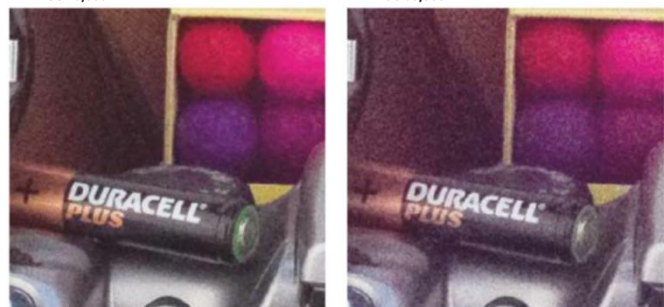
RAW ISO 12,500



RAW ISO 25,000



RAW ISO 50,000



At ISO 100, the TL2's image quality is very good indeed, with fine detail and very low noise. Raising the sensitivity has little impact at first, and while at ISO 800 fine detail is slightly degraded, you have to look extremely closely to see this. It's only really at ISO 3200 that noise has an obvious impact, with shadows starting to look rather muddy and fine, low contrast detail blurring away. Beyond this, the deterioration becomes more rapid, but I'd still be prepared to crank the sensitivity up to ISO 6400, and perhaps even ISO 12,500 if absolutely necessary. As tends to be the case, though, the two highest settings are really only for emergency use. You'll absolutely need to shoot raw to get best results: excessive noise reduction blurs away detail in JPEGs at settings as low as ISO 1600.

The competition



Canon EOS M5

Price £950

Sensor 24.2MP CMOS

AF points 49

Continuous shooting 9fps

Reviewed 7 January 2017

★★★★★



Sony Alpha 6500

Price £1,400

Sensor 24.2MP Exmor CMOS

AF points 425

Continuous shooting 11fps

Reviewed 18 February 2017

★★★★★



Fujifilm X-T2

Price £1,400

Sensor 24.3MP X-Trans III CMOS

AF points 325

Continuous shooting 14fps

Reviewed 21 October 2016

★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

THE LEICA TL2 is in many ways a lovely camera, but it's also a mass of contradictions. With its sleek aluminium body and touchscreen-based interface, it's simply not what you'd expect a traditional camera company such as Leica to make. But it actually works really well, and despite its blocky-looking shape, is unexpectedly pleasant to hold and shoot with. Indeed, Leica's touchscreen interface is the best we've yet seen on any camera, with an attractive design and intuitive operation. I said earlier that this is the kind of camera you might expect Apple to make, and I can't help but think that everyone would be raving about the TL2 if it hailed from Cupertino rather than Wetzlar.

The thing is, though, I also can't help but think that it's just not what photographers really want from Leica. If you're going to pay a huge premium for that famous red dot, chances are you understand the firm's heritage and the kind of camera it does best. But unlike the M rangefinders, or the equally lovely fixed-lens, full-frame Leica Q, there's no obvious motive for choosing the TL2 based on its prowess as a photographic tool.

Instead, you're being asked to fork out your money for what is, when all is said and done, a fairly basic APS-C mirrorless camera that just happens to have been beautifully, but above all expensively, crafted from a solid block of metal. And while it



includes some great ideas you won't find anywhere else, it also lacks key features such as image stabilisation or an articulated screen. The lack of a built-in viewfinder will deter enthusiasts, while the anaemic JPEG output means it's unlikely to endear itself to more casual users. It's difficult to think of a rational reason why you'd buy one when for the same money you could pick up a very nice kit based around the Fujifilm X-T2 or Sony Alpha 7 II.

This is a shame, because a design this interesting really deserves to be experienced by more people. But ultimately the TL2 just costs way too much for what's on offer. If you have £3,000 burning a hole in your pocket and want to buy a Leica, do yourself a favour and put it towards a Q instead.



FEATURES	7/10
BUILD & HANDLING	9/10
METERING	7/10
AUTOFOCUS	8/10
AWB & COLOUR	6/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10

Rotolight AEOS

AP takes an extended look at Rotolight's innovative new light, designed for both stills and video photographers on the move



At a glance

- £899 inc. VAT
- 5,750 lux at 3ft (ISO 200)
- 3,150K-6,300K colour range
- 295mm (diameter) x 20mm / 1.4kg
- www.rotolight.com

Aluminium handles

These rigid and good-sized handles enable the light to be handheld if required.

Optional V-lock battery

Provides three hours of continuous shooting, or 150k flashes, per charge. It's the largest battery allowed in aircraft hand luggage.

LCD display

This displays the power output as a percentage, or an f/stop, as well as the colour temperature in kelvin.

Control dials

The two red dials control brightness and white balance, or flash output and duration. Press them both together to enter the menu.



From the side you can see how slim the AEOS light is without its battery. It can of course be mains powered

LED lighting has generally been the preserve of videographers, who need continuous lighting, rather than stills shooters who have traditionally favoured more powerful flash kit. But Rotolight has been working to change that in recent years with products targeting both video and stills photographers. So what has changed to make LED technology more relevant?

Well firstly, camera sensors have improved to the point where shooting at ISOs higher than 100 is no longer a last resort, so outright power output isn't the be-all and end-all it used to be. Secondly the growth of mirrorless cameras, with their electronic viewfinders, has given rise to a growing what-you-see-is-what-you-get culture in which photographers want to see

their image in the viewfinder before pressing the button, rather than the monotonous cycle of shooting/reviewing/tweaking that you have to go through using DSLRs and flash. Only continuous lighting makes that possible.

Meanwhile, stepping in to fill this demand comes Rotolight, which has been innovating with LED technology to provide more power and a range of features tailored to stills photographers. For example its latest light, the AEOS, features a unique strobe flash feature which increases output by 200% for those times when the continuous light isn't quite bright enough. What's more, the flash offers a few tricks that a traditional strobe can't compete with. It has no recycle time, so you can use it for burst shooting and it'll keep

Bi-colour LED panel

The LED array comprises a mix of daylight and tungsten diodes. Varying their relative brightness enables fine control of colour temperature.



Pro ball head

The ball head provided with the AEOS enables stand or tripod mounting and affords precise positioning of the light to the required angle.

Lit with natural light, boosted by a single AEOS head about 1.5 metres from the subject. Note the attractive catchlights

© ANDREW SYDENHAM

The pro's view

AP's studio manager, Andrew Sydenham, assesses the AEOS

flashing until you stop firing and, thanks to its bi-colour LED panel, it's the world's first flash head with an adjustable colour temperature, so you'll never need to mess about with gels.

Weighing in at 1.4kg the AEOS is a fraction of the size of the company's big ANOVA studio light, but much bigger and more powerful than its hotshoe-mountable NEO. It's still holdable with one hand though, thanks to the built-in aluminium handles, and light enough to mount on a tripod using the ball head that it comes with, so you don't need dedicated light stands.

This means that although it can be used in the studio or at home, the AEOS comes into its own as a location light. There are of course portable monolight strobes available that already cover this sector, but the AEOS consumes considerably less power. Rotalight claims three hours of continuous lighting time, or a whopping 150,000 full power flashes, from a fully charged RL-95 battery, which uses the standard V-lock mount. Alternatively the AEOS comes with an AC adapter if you have access to a mains power supply. ➤

AS SOON as I slid the Rotalight AEOS from its case I could tell it was a very different and original light source, equally at home on location or the studio, and a true stills/video hybrid. Shooting some portraits of our model, Hollie, on location in daylight, I was impressed that it was possible to handhold the light and shoot at the same time, although stand mounting or having an assistant offers greater versatility. The catchlight in the eyes from the circular LED array is really beautiful and being able to easily adjust the colour and intensity on the fly is a real advantage. Shooting in strobe mode using a Phottix trigger, and not having to even consider the recycling time (which is instantaneous) is absolutely unique with this type of source. Its 5,750 lux output is astonishingly powerful for its size, but it can't quite match strong daylight and it has to be close to the model to give impact. Given its power, the 3-hour battery life is exceptional.

The menu system, with its two dials on the rear of the unit, is pretty intuitive and with a little experience you can obtain the settings

you require easily. I particularly liked the barn doors which are robust, easy to attach and big enough to control the light spill effectively.

In the studio, using the AEOS to light a product shot was equally rewarding. The quality of light is exquisite from the outset and powerful enough to survive being diffused and shaped to give the required effects. Also, the LED panel is cool in operation, producing very little heat – making it comfortable to use for extended periods in the studio.



© DAN LAUGHTON

The set up used for the portrait shown above

The AEOS as a video light

AP's Digital Editor, Jon Devo, used the AEOS on a video shoot

THERE are a few things to love about the Rotolight AEOS from a video perspective, not least its incredible portability, tactile controls, including two aluminium handles and flicker-free constant output.

The week that the AEOS came in to the office I was tasked with filming a live music gig and was told that the lighting scenario at the venue could be 'sketchy', so I took the AEOS head with me. More often than not I'm a one-man band so I need to be able to carry everything, and I don't own a car so portability is one of my main considerations when investing in kit. Our AEOS unit came in Rotolight's soft, water-resistant carry case, measuring 20.4x19.9x5.7 inches, enough to fit two AEOS heads. The bag has two small zip pockets on its sides and one large one on the front, for barn doors, cables and accessories. It also can be worn using the accompanied padded shoulder strap – perfect for someone like me who's often got a tripod case over one shoulder and a camera bag on my back.

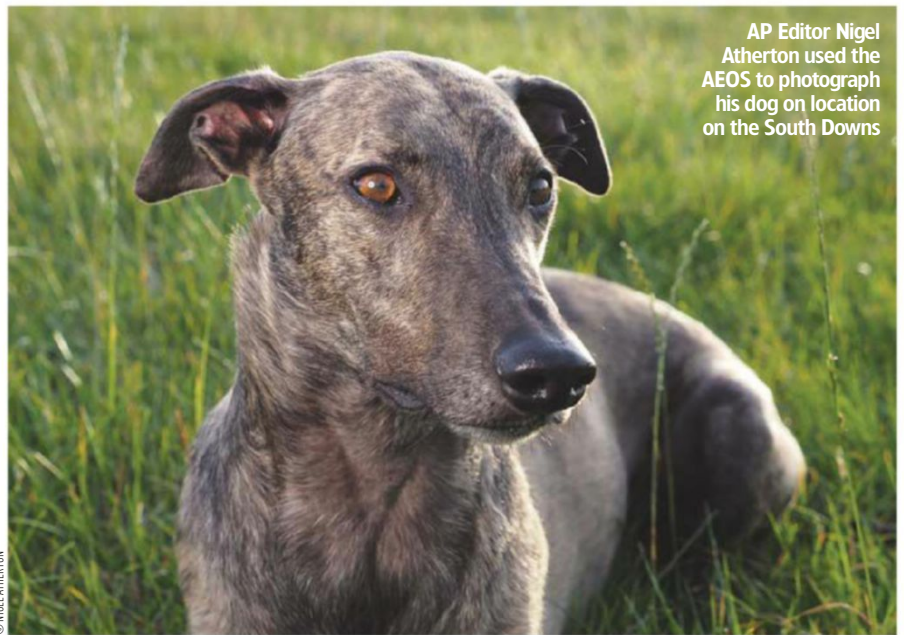
On arriving at the venue, I was glad I brought the AEOS. The spotlight stage completely missed the drummer, so I quickly set up the AEOS on a lighting stand to the left of the stage. There were no power sockets on that side of the room, but thankfully I had the optional 95w/h V-mount battery, rated to last up to 3 hours – easily enough time. I used the dimmer and adjustable bi-colour LEDs to subtly blend the AEOS into the ambient lighting mix on stage, so I didn't ruin the atmosphere and didn't have to faff with gels and diffusers.

For more controlled lighting set-ups the AEOS also features a built-in fade and a range of programmable 'CineSFX' options; including lightning, fireplace, emergency vehicle siren and TV flicker simulations. In the right hands, the AEOS will add some great production value to independent productions.

The flexibility, portability and capability of the Rotolight AEOS makes it one of the handiest pieces of location lighting on the market.



We used the AEOS to film a live music gig



AP Editor Nigel Atherton used the AEOS to photograph his dog on location on the South Downs

AEOS controls

The back of the AEOS contains only three controls: a rubberised power on/off button and two dials. The first of these controls the brightness level. This is indicated on the LCD display as a percentage or, in True Aperture Dimming mode, as an f/stop. The other dial sets the colour temperature, variable from 3,150K to 6,300K – achieved by altering the brightness ratio between the daylight and tungsten balanced LEDs on the panel. Pressing both dials together takes you into the menu, where you can cycle through the flash, special effects and other menus.

One of the most interesting settings for stills photographers is the True Aperture Dimming mode, which is great for when you want to shoot at a specific aperture, or when you want to know what aperture you should use at a given brightness level (useful for film users, for example, who can't shoot and review). In this mode you tell the light your ISO setting and subject distance and as you adjust the brightness the LCD displays the aperture that will provide the correct exposure. So if, as a portrait photographer for example, you want to shoot at f/2.8 to achieve a nice shallow depth of field, you simply turn down the brightness until the display reads f/2.8.

As a continuous light the AEOS is at its brightest at 4,200K, when all of the LEDs are at maximum output, but if this isn't bright enough, the flash mode doubles the output. The AEOS is capable of high-speed sync shooting (HSS), with compatible equipment.

In flash mode the left dial sets the modeling light brightness and the right dial sets the flash output and duration, up to 1/2,500sec. A 3.5mm input jack allows synchronisation by cable or a wireless trigger, such as those by Pocket Wizard and Phottix.

Despite its light weight, the AEOS feels sturdy and well made, from high-quality materials. Accessories such as the optional barn doors attach via the two tripod sockets



It is light enough to carry to remote locations

at the top and bottom of the light, plus two additional threaded sockets on the sides, and the well-designed optional carrying bag can take two AEOS lights, plus batteries, mains cables and accessories.

First impressions

We used the AEOS for a variety of stills shoots over a couple of weeks, including both indoor and outdoor portraiture, a studio still life (all lit with flash) and a location pet portrait on the Sussex Downs, using continuous light. We also used it for several video shoots, including an interview, and a live music video. It handled everything we threw at it with aplomb. Its light weight, easy set up, variable colour temperature and ability to choose between flash or continuous illumination make the AEOS one of the most versatile and enjoyable lights that we have used.

At £899 (inc VAT), it couldn't be described as cheap, but when you consider what it does, and the fact that you'd need more than one light to do what the AEOS does (and even then you wouldn't get all of its features), we consider it good value for money.

Watch our First Look video of the Rotolight AEOS light on the AP website at www.amateurphotographer.com/rotolightaeos



Digital Photography

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CANON 100mm 2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT-BOXED#545.00
CANON 100mm 2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT-BOXED#49.00
CANON 300mm 4 USM "L" IMAGE STABILIZER.....	MINT-BOXED AS NEW#895.00
CANON 300mm 4 USM "L" IMAGE STABILIZER.....	MINT-BOXED#825.00
CANON 18 - 15mm 1:4 USM "L" FISHEYE.....	MINT-CASED#799.00
CANON 16 - 35mm 2.8 USM "L" MK 2.....	MINT-BOXED#375.00
CANON 16 - 35mm 1:4 USM "L" LATEST.....	MINT+HOOD#745.00
CANON 24 - 70mm 2.8 USM "L" WITH HOOD.....	MINT-CASED#699.00
CANON 24 - 70mm 1:4 USM "L" IS LATEST + HOOD.....	MINT-BOXED#565.00
CANON 24 - 70mm 1:4 USM "L" IS LATEST + HOOD.....	MINT-CASED#525.00
CANON 24 - 105mm 4 USM "L" IMAGE STABILIZER.....	MINT-CASED#465.00
CANON 28 - 70mm 2.8 USM "L" WITH HOOD.....	MINT-BOXED#499.00
CANON 28 - 80mm 2.8/4 USM "L".....	EXC++CASED#375.00
CANON 28 - 300mm 3.5/5.6 USM "L" IMAGE STABIL.....	MINT-CASED#1,375.00
CANON 70 - 200mm 4 USM "L" IMAGE STABILIZER.....	MINT-BOXED#795.00
CANON 70 - 200mm 2.8 USM "L".....	MINT-BOXED#699.00
CANON 70 - 200mm 2.8 USM "L" WITH HOOD.....	MINT-BOXED#795.00
CANON 80 - 200mm 2.8 USM "L" WITH HOOD.....	MINT-BOXED#575.00
CANON 100 - 400mm 4.5/5.6 USM "L" IMAGE STABIL.....	MINT-BOXED#199.00
CANON 100 - 400mm 4.5/5.6 USM "L" IMAGE STABIL.....	MINT-CASED#595.00
CANON 24mm 2.8 EF-S STM PANCAKE LENS.....	MINT-BOXED#110.00
CARL ZEISS 50mm 1:1.4 PLANAR "T" WITH HOOD.....	MINT#375.00
CANON 50mm 1:1.8 MARK I (VERY RARE NOW).....	MINT#129.00
CANON 50mm 1:2.5 MACRO.....	MINT-#165.00
CANON 60mm 2.8 EFS USM MACRO LENS.....	MINT-#295.00
CANON 85mm 1:1.8 USM.....	MINT#275.00
CANON 100mm 2 USM.....	MINT#275.00
CANON 100mm 2 USM.....	EXC++#215.00
CANON 100mm 2.8 USM MACRO.....	MINT-BOXED#295.00
CANON 100 - 22mm 3.5/4.5 USM.....	MINT#375.00
CANON 17 - 55mm 2.8 EFS IS USM WITH HOOD.....	MINT#499.00
CANON 18 - 55mm 3.5/5.6 MK II.....	MINT#75.00
CANON 18 - 135mm 3.5/5.6 EF-S IMAGE STABILIZER.....	MINT#325.00
CANON 18 - 200mm 3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD#299.00
CANON 24 - 85mm 3.5/4.5 USM WITH HOOD (SILVER).....	MINT-BOXED#175.00
CANON 28 - 105mm 3.5/4.5 USM.....	MINT#125.00
CANON 55 - 250mm 4.5/5.6 STM IS LATEST.....	MINT-BOXED#199.00
CANON 70 - 300mm 4.5/5.6 USM IMAGE STABILIZER.....	MINT#299.00
CANON 70 - 300mm 4.5/5.6 USM IMAGE STABILIZER.....	MINT-BOXED#325.00
CANON 75 - 300mm 4.5/5.6 MKII USM.....	MINT#299.00
CANON 75 - 300mm 4.5/5.6 MKII USM.....	MINT-BOXED#129.00
CANON 75 - 300mm 4.5/5.6 MKII USM.....	MINT-BOXED#299.00
KENCO DG CANON FIT TUBE SET 12.20.36MM.....	MINT-BOXED#299.00
CANON EF 1.4X EXTENDER MK I.....	MINT-BOXED#129.00
CANON EF 1.4X EXTENDER MK II.....	MINT-BOXED#195.00

CANON EF 2.0X EXTENDER MK I.....	MINT-BOXED#129.00
KENCO DG CANON FIT TUBE SET 12.20.36MM.....	MINT-#69.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT-CASED#99.00
SIGMA EX 1.4 APO DG TELECONVERTER.....	MINT#125.00
CANON TC-80N3 REMOTE RELEASE/TIMER FOR EOS.....	MINT-BOXED#75.00
SAMYANG 85mm 1:1.5 AS IF UMC CANON EOS FIT.....	MINT-CASED#199.00
SIGMA 4.5mm 2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT-CASED#475.00
SIGMA 10mm 2.8 EX DC FISHEYE HSM.....	MINT-BOXED#345.00
SIGMA 105mm 2.8 MACRO EX WITH CASE.....	MINT#179.00
SIGMA 105mm 2.8 MACRO EX DG OS HSM.....	MINT-#279.00
SIGMA 150mm 2.8 EX DG-OS HSM MACRO LATEST.....	MINT-BOXED#595.00
SIGMA 12 - 24mm 4.5/5.6 DG HSM MK2 II.....	MINT-CASED#475.00
SIGMA 15 - 30mm 3.5/4.5 EX DG ASPHERIC.....	MINT-BOXED#199.00
SIGMA 17 - 35mm 2.8/4 EX HSM ASPHERIC.....	MINT-#179.00
SIGMA 18 - 50mm 2.8 EX DC SLD GLASS.....	MINT-BOXED#145.00
SIGMA 50 - 150mm 2.8 EX APO HSM AF-DC MK II.....	MINT-#325.00
SIGMA 70 - 200mm 2.8 DG HSM OS LATEST.....	MINT-#595.00
TAMRON 50mm 1:8 MIRROR LENS & FILTERS FD MOUNT.....	MINT-CASED#175.00
TAMRON 28 - 75mm 1:2.8 XR LENS LATEST.....	MINT#345.00
TAMRON 28 - 300mm 3.5/6.3 IF LD DI ASP VIB CONTROL.....	MINT-BOXED#375.00
TOKINA 10 - 17mm 3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT#299.00
TOKINA 11 - 16mm 2.8 ATX - PRO ASPHERICAL.....	MINT-BOXED#279.00
NIKON 16 - 28mm 2.8 IF FX ATX PRO A/F.....	MINT#365.00
LENSBABY COMPACT WITH 0.42 SUPER WIDE.....	MINT-CASED#145.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm 2.8 BIOGON "G" HOOD FILTER CAP BL.....	MINT-CASED#299.00
CONTAX 35 - 70mm 3.5/5.6 "G" VARIO-SONNAR T.....	MINT-BOXED#395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT-CASED#65.00
CONTAX G1 DATABASE FOR CONTAX T3.....	MINT-BOXED#69.00
CONTAX TLA 200 FLASH FOR CONTAX T3.....	MINT-BOXED#279.00
CONTAX CARL ZEISS 28mm 2.8.....	MINT-BOXED#199.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT#195.00
CONTAX CARL ZEISS 85mm 1:1.4.....	MINT-CASED#399.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT-BOXED#295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT-BOXED#125.00
CONTAX TLA 140 FLASH.....	MINT-CASED#45.00
CONTAX TLA 280 FLASH.....	MINT-#59.00
CONTAX TLA 280 FLASH UNIT.....	MINT-BOXED#75.00
CONTAX TTX TITANIUM COMPACT + LEATHER CASE.....	MINT-CASED#299.00

Leica "M", "R", & SCREW & RANGEFINDER

LEICA M3 BODY WITH CASE REALLY NICE ONE.....	EXC++#799.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++CASED#995.00
LEICA MDA BODY SER NO 12659X CIRCA 1970.....	MINT-#425.00
LEICA MDA BODY SER NO 14111X CIRCA 1975-76.....	EXC++#399.00
LEICA IIG BODY WITH LEICA 5cm f2.....	MINT-#1,195.00
LEICA IIC BODY WITH CASE.....	MINT-#135.00
LEICA IIC RED BLIND RARE.....	EXC++#345.00
LEICA CL BODY.....	MINT-#445.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM.....	MINT-BOXED#445.00
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LEICA 50mm 1:2 SUMMICRON BLACK COMP WITH HOOD.....	MINT-BOXED#395.00
LEICA 50mm 1:2 CLOSE FOCUS SUMM - SPFGS.....	EXC++#595.00
LEICA 50mm 1:2 SUMMARIT M LATEST 6 BIT.....	MINT-BOXED AS NEW#1475.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339.....	MINT-#299.00
LEICA 50mm 1:2.8 COLLAPSABLE ELMAR.....	MINT-#255.00
LEICA 5cm 1:3.5 ELMAR RED SCALE.....	MINT-#345.00
LEICA 90mm 1:2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT-CASED#799.00
LEICA 9cm 1:4 ELMAR COLL M FOR M.....	MINT-#175.00
LEICA 135mm 1:4.5 HEXTOR.....	EXC-#775.00
VOIGTLANDER 25mm 1:4 SNAPSHOT SKOPAR SCREW.....	MINT#155.00
VOIGTLANDER 35mm 1:2.5 MC COL SKD WITH W RING.....	MINT#775.00
VOIGTLANDER 15mm FINDER.....	MINT-#479.00
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LEICA UNIVERSAL POLARISING FILTER KIT M13355.....	MINT-BOXED#199.00
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LEICA 5cm 1:5 SUMMARIT SCREW.....	MINT-#365.00
LEICA 5cm 1:2 SUMMITAR COLL.....	EXC++#275.00
LEICA 135mm 1:2.5 ELMARIT M WITH SPEEDS.....	EXC++#299.00
LEICA 135mm 1:4.5 HEXTOR + HOOD M MOUNT.....	EXC++#299.00
LEICA 135mm 1:4.5 HEXTOR IN KEEPER.....	EXC++#165.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC++#375.00
LEICA 90mm 1:4 ELMAR BLACK SCREW.....	EXC++#145.00
LEICA 135mm 1:4.5 HEXTOR + HOOD SCREW.....	EXC++#299.00
LEICA SF20 FLASH FOR M6 etc.....	MINT-BOXED#289.00
LEICA FOMOR BLACK RANGEFINDER.....	MINT-CASED#175.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424.....	MINT-BOXED#295.00
LEICAFLEX BODY CHROME.....	MINT-#195.00
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SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED#1,695.00
SWAROVSKI 10x42 SL HABICHT+STRAP AND COVERS.....	MINT-#565.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT-CASED#799.00
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ZEISS JENOPTHERN 10x42 BINOCULARS.....	MINT-CASED#125.00

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HASSELBLAD 120mm 14 HC FOR H SYSTEM.....	EXC++#1,195.00
HASSELBLAD 503 CX BODY WITH SHUTTER & WLF.....	MINT-#695.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT#175.00
HASSELBLAD 90mm F4 FOR X PAN I & II IN KEEPER.....	MINT#365.00
HASSELBLAD 150mm F4 SONNAR T* BLACK.....	EXC++#195.00
HASSELBLAD 150mm F4 SONNAR CF.....	MINT-BOXED#395.00
HASSELBLAD 50mm F4 DISTAGON SILVER.....	EXC++#195.00
HASSELBLAD 150mm F4 SONNAR SILVER.....	EXC++#175.00
HASSELBLAD 250mm 5.6 SONNAR SILVER.....	EXC++#195.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT-BOXED#2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT-BOXED#399.00
HASSELBLAD H13 EXT TUBE.....	MINT#165.00

HASSELBLAD PM90 PRISM FINDER.....	MINT-#2275.00
HASSELBLAD PM63 METERED PRISM FINDER.....	MINT-#2275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT-BOXED#175.00
HASSELBLAD A12 BACK CHROME.....	MINT-#129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT#2275.00
BRONICA 50mm F2.8 ZENANON MC.....	EXC++#599.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT-#295.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT#899.00
BRONICA 150mm F4 E.....	MINT-#899.00
BRONICA ETRS1 120 BACK.....	MINT-#699.00
BRONICA POLAROID BACK FOR ETRS1, ETRS ETC.....	MINT-BOXED#599.00
BRONICA AEI METERED PRISM.....	EXC-#275.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1.....	MINT#275.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1.....	EXC++#599.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRS ETC.....	MINT-#275.00
BRONICA MOTOR WINDER E.....	EXC++#899.00
BRONICA 150mm F3.5 ZENANON S.....	MINT-#165.00
BRONICA 40mm F4 ZENANON S ULTRA WIDE FOR SQ.....	MINT-#199.00
BRONICA 50mm F3.5 PS LENS & CASE.....	MINT-BOXED#199.00
BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED#145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED#365.00
BRONICA 150mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED#145.00
BRONICA 180mm F4.5 PS LENS & CASE.....	MINT-BOXED#199.00
BRONICA AEI PRISM FINDER SQ-1 LATEST MODEL.....	MINT-BOXED#225.00
BRONICA PRISM ME METERED FOR SQ/SA/SQAI.....	MINT-#299.00
BRONICA SPEED GRIP FOR SQ/SA/SQAI.....	MINT-#699.00
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MAMIYA 150mm 1:3.5 SEKOR C FOR 645 SUPER etc.....	MINT#145.00
MAMIYA M645J COMPLETE WITH 80mm f2.8.....	MINT-#299.00
MAMIYA C330 PRO S COMP WITH 180mm, WLF.....	EXC++#365.00
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MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT#199.00
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MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT-CASED#195.00
MAMIYA 180mm F4.5 SEKOR FOR RZ.....	MINT#169.00
MAMIYA 220 BACK FOR RZ G7.....	MINT-#695.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT-#199.00
PENTAX 55mm F4 SMC FOR RZ.....	MINT#175.00
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NIKON 105mm 2.8 G IF ED AF DX FISHEYE LENS.....	MINT-BOXED#375.00
NIKON 20mm 2.8 AF.....	MINT-#255.00
NIKON 28mm 2.8 AF "D".....	EXC++#39.00
NIKON 28mm 2.8 AF.....	MINT#135.00
NIKON 28mm 2.8 AF "D".....	MINT-CASED#145.00
NIKON 35mm 2 AF "D".....	MINT-BOXED#155.00
NIKON 40mm 2.8 "G" DX AF-S MICRO LENS.....	MINT-BOXED#179.00
NIKON 50mm 1.8 AF "D".....	MINT-BOXED#399.00
NIKON 50mm 1.8 "G" AF-S LATEST MODEL.....	MINT-BOXED#145.00
NIKON 85mm 1:3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD#345.00
NIKON 105mm 2.8 "G" AF-S VR IF ED MICRO NIKKORMINT BOXED AS NEW#899.00.....	
NIKON 180mm 2.8 AF IF ED LENS.....	MINT-#495.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT-CASED#699.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT-BOXED AS NEW#4,495.00
NIKON 600mm 4.5 "G" IF-ED AF-S VR.....	EXC++#4,050.00
NIKON 12 - 24mm 1:4 "G" IF-ED AF-S DX.....	MINT#395.00
NIKON 12 - 24mm 1:4 "G" IF-ED AF-S DX.....	MINT-BOXED#465.00
NIKON 16 - 35mm 1:4 "G" IF-ED AF-S VR LENS LATEST.....	MINT+HOOD#775.00
NIKON 18 - 35mm 1:3.5/4.5 AF ED IF.....	MINT-BOXED#299.00
NIKON 18 - 70mm 1:3.5/4.5 IF-ED AF-S ZOOM.....	MINT#125.00
NIKON 18 - 105mm 1:3.5/5.6 "G" DX ED AF-200M.....	MINT-CASED#715.00
NIKON 18 - 135mm 1:3.5/5.6 "G" DX ED AF-S.....	MINT+HOOD#129.00
NIKON 24 - 120mm 1:3.5/5.6 "G" IF-ED AF-S.....	MINT-BOXED#155.00
NIKON 24 - 120mm 1:4 "G" IF-ED AF-S VR LATEST MODEL.....	MINT+HOOD#275.00
NIKON 28 - 200mm 1:3.5/5.6 AF/D.....	EXC++#445.00
NIKON 28 - 200mm 1:3.5/5.6 "G" IF AF ASPH ED.....	MINT+HOOD#242.00
NIKON 35 - 70mm 1:3.5/4.5 AF LENS.....	EXC++#49.00
NIKON 35 - 135mm 1:3.5/4.5 AF + HOOD.....	MINT-#129.00
NIKON 70 - 200mm 2.8 ED AF-S VR.....	MINT-BOXED#899.00
NIKON 70 - 200mm 2.8 ED AF-S VR IN LATEST.....	MINT-BOXED#1,495.00
NIKON 70 - 300mm 1:4.5/5.6 "G" IF-ED AF-S VR LATEST.....	MINT-BOXED#455.00
NIKON 70 - 300mm 1:3.5/5.6 AF ZOOM + TYPED COLL.....	MINT-#595.00
NIKON 90 - 200mm 2.8 ED AF-200M GREAT LENS.....	MINT-#495.00
NIKON 90 - 200mm 2.8 ED AF-200M IF ED-S SLENT WAIVE.....	MINT-CASED#555.00
NIKON 90 - 400mm 1:4.5/5.6 "G" AF-400M VR LATEST.....	MINT-BOXED#1,695.00
NIKON TC-20E 1/2.1L AF-TC FLOWNTPRST.....	MINT-#195.00

Hawkesmill Marlborough

Andy Westlake tries out a premium-quality shoulder bag

● £550 ● www.hawkesmill.com

IF YOU own some high-end camera kit, it makes sense to invest in a high-quality bag that will give it the best possible protection. If the bag looks good, too, so much the better. Naturally, high quality tends to mean expensive but that's entirely justifiable if you're buying a bag that should last for many years.

However, there's expensive – and there's really expensive. Firms such as Billingham and Gillis sell lovely canvas-and-leather bags in the £200-£300 range, but British maker Hawkesmill wants £550 for its classically styled, ultra-premium Marlborough shoulder bag. Can this possibly make sense?

Hawkesmill's justification is twofold: not only is the Marlborough handmade in the UK but it's also constructed from top-notch materials. The exterior is crafted from Scottish-made canvas with extra-thick vegetable-tanned leather trim, while the chunky metalwork is nickel plated for corrosion resistance and durability. Pick up the Marlborough and this quality shines through.

The interior is impressively capacious with space for an enthusiast DSLR, along with four or five lenses and a flashgun. If necessary, you can even fit two DSLRs side by side. In principle, a telezoom as large as a 70-200mm f/2.8 can be accommodated, but this will be a tight squeeze if you keep its hood attached (even when reversed). A full-width divider forms a pocket that will take a 13in laptop, or it can be removed to create more space for your lenses.

I have a few gripes, though. The choice of buckles to secure the straps that hold the main flap closed makes access to your kit quite awkward, with most other bags being quicker to open. Fortunately, the flap can also be held closed using a twist-lock fastener while you're shooting, although Hawkesmill warns that you shouldn't then try to carry the bag by its grab handle. Also, most of the inside organiser pockets are flat, meaning you have to squeeze anything that's more than a few millimetres thick into the two front pockets, which are themselves relatively small. I prefer the larger pleated front pockets found on some similar bags.

Verdict

I was sceptical about the Hawkesmill Marlborough at first, since it's difficult to justify spending so much money on a camera bag. But it's impossible to argue with the quality of materials and construction, and it looks great, too. To me, the Marlborough is perhaps a couple of design tweaks away from being absolutely superb but it's still very nice indeed.

The detachable shoulder strap has generous length adjustment and a small sliding pad



Front pockets

Two flat pockets cover the front of the bag and can hold small accessories such as batteries, memory cards and filters.

Camera insert

Although the camera insert is well padded and soft lined, small items can be hard to find in its deep, black interior. It can be removed for everyday use.

Clip-in organiser

A slimline organiser slips into the bag's rear pocket and has three flat pockets for holding documents or a 10in tablet.



At a glance

- Measures 40x28x12.7cm
- Weighs 2.25kg
- Made from Superdry canvas
- Waterproof and dustproof

Grab handle

This can be used to carry the bag, but only with the front straps secured since the secondary twist fastener isn't strong enough on its own.



THE HAWKESMILL BAG RANGE

Alongside the Marlborough, Hawkesmill sells essentially the same design in different finishes. The Bond Street is made from black canvas, the Jermyn Street uses classic Harris Tweed and the Sloane Street uses charcoal Harris Tweed. Smaller versions of each bag are also available, designed for mirrorless or Leica kit: this (right) is the Small Jermyn Street.



TechSupport

Email your questions to: apanswers@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

How hi-res does my display need to be?

Q I am hoping to elicit some advice on choosing my next computer, with the emphasis on the display which will be of importance when photo editing. I currently use a 24in 1080pp display that is approximately eight years old. I'd like to get a really good display for my new rig. I would consider 27in or 32in, which seem to be the most accessible.

I understand, to a degree, the need to have the right type of panel technology. What I'm not so sure about is display resolution. I have been content with 1920x1080 in my 24in monitor, but should I go for a higher resolution if I increase the screen size? I see that there is 2560x1440, 4K 3840x2160 and even 5K 5120x2880. I've only seen Apple offering 5K displays, however. Help!

Luke O'Mahoney

A The factors to consider include pixel pitch, or how many display pixels per inch (ppi), plus viewing distance. Your 24in Full HD monitor

displays 92ppi. If you upgraded to a 27in monitor you would see that decrease to 82ppi with the same 1920x1080 pixels. If you went for 1440 HD (2560x1440), which is now quite a common specification for 27in monitors, ppi increases to 109. Even with the larger screen size of 32in, with 4K the ppi jumps to 138, and so on, as in the table below.

If you weren't seeing the pixels with your Full HD 24in monitor, you might not benefit from an increase in ppi, especially if you set the display farther back. However, a display is not just pixel resolution; brightness and contrast, plus colour gamut and tonal smoothness all count. If at all possible, view the candidates in a showroom.

SD memory card

Q I've recently started getting into photography and have bought my first camera, a Nikon D3300, together with a 64GB SD memory card. I wanted to delete some of my test photos, so put the SD card into my laptop's card reader. However, it says the card is in read-only mode and I cannot delete items. The card is definitely unlocked. I've

Focus peaking not working

Q Thanks to a great deal on eBay I have become the owner of a good-condition Tamron 90mm f/2.5 macro lens fitted out to work on Nikon DSLRs. After doing a bit of research I think this lens could be 35 years old – older than me!

I intend to use it as a portrait lens, as well as a macro lens, on my Fujifilm X-E2 and I have an inexpensive Nikon to Fujifilm adapter. So far, so good, but I have hit a problem. I would like to use focus peaking for critical focusing but for the life of me, I can't get it to work after switching to MF assist mode and Focus Peak Highlight. I simply don't see any focus highlights on the display.

Mitch Deighton

A That's a great choice of lens, Mitch, at least if it's in good condition, and the likelihood is that you won't miss AF when shooting macro. My hunch is that you simply forgot to switch the focus mode on the front of the camera to 'M'.



Don't forget to switch on the X-E2's focus mode...

16:9 widescreen displays

	Screen diagonal (inches)	Horizontal res (pixels)	Screen width (inches)	Pixels Per Inch (PPI)
Full HD	24	1920	20.9	92
Full HD	27	1920	23.5	82
Full HD	32	1920	27.9	69
1440 HD	24	2560	20.9	122
1440 HD	27	2560	23.5	109
1440 HD	32	2560	27.9	92
UHD 4K	24	3840	20.9	184
UHD 4K	27	3840	23.5	163
UHD 4K	32	3840	27.9	138
5K	24	5120	20.9	245
5K	27	5120	23.5	218
5K	32	5120	27.9	184

even tried taping the lock switch so it doesn't move when inserted, but that does nothing. Other SD cards work fine in the card reader and this SD card works OK in my friend's laptop, so it seems as though my laptop just doesn't want to play with my SD card.

I know I can connect the camera to the laptop and delete things that way or just delete them on the camera, but I like to be able to take the card out and plug it in. I am using an SDXC 64GB Digi-chip Speed-Pro with my HP Envy 15 notebook, running Windows 10.

LukeBurst (AP forum)

A It's very difficult to pinpoint the precise problem from afar but let's look at this issue methodically. A 64GB card

(SDXC) will normally be exFAT format. I don't know much about your specific model of laptop but there is an outside chance that it's only SD/SDHC compliant, meaning it will accept cards up to 32GB formatted in FAT or FAT32.

Elimination testing is always useful (it gets to the root of a lot of troublesome issues, in my experience). If you have another SDXC card, does it exhibit the same behaviour? Another possibility is that your laptop isn't using the correct software driver for its card reader. Did your laptop come with Windows 10? Try using HP's website to locate and install the correct driver, instead of a generic one installed by Windows.

Q&A compiled by Ian Burley

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Above: EM accepts some Nikkor lenses but was launched with its own range

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Nikon EM

John Wade on an SLR of the late '70s that marked a new direction for Nikon

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It accepts some of the older Nikkor AI and non-AI lenses but was launched with its own range of smaller, lighter and less expensive Nikon Series E optics.

It's an aperture-priority camera: you set the aperture, and the camera automatically selects and sets an appropriate shutter speed, shown in a scale in the viewfinder. Automatic electronic speeds run steplessly from 1 to 1/1000sec, but there is no speed dial. In its place the camera offers a mode selection switch that can be set to 'auto', 'B' and 'M90', the last giving a mechanical 1/90sec, for use mainly with non-dedicated



Below: EM is an aperture-priority camera with a very light motor drive

flashguns. Pressing a tiny white button next to the lens gives an instant +1.5 stops exposure compensation.

With Nikon's own Speedlight SB-E, the correct shutter speed is set automatically with the flashgun

in the hotshoe. The camera also has its own MD-E motor drive that was one of the lightest on the market when it was launched.

The EM departed from the Nikon professional path and, at the start, some doubted it would succeed, but it has stood the test of time and is still a great little camera.

What's good Nikon reliability, access to most Nikkor lenses, more compact than previous Nikons.

What's bad No manual control other than use of 1/90 shutter speed.



No speed dial; instead, a three-mode selection switch

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A7S MKII Body Only Sony.....	E++ £2,099
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A6000 Body Only Sony.....	E++ £329
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Digital SLR Cameras.....

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EOS 1D MKIV Body Only Canon.....	E++ £1,479
EOS 1DS Body Only Canon.....	E++ £299
EOS 1DS MKII Body Only Canon.....	E++ £449
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EOS 20D Body Only Canon.....	E- £79
EOS 300D + 18-55mm Canon.....	Exc / E- £79 - £99
EOS 300D Body Only Canon.....	As Seen £39
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EOS 40D Body Only Canon.....	E- £99
EOS 5D MKII Body + BG-E6 Grip Canon.....	E- £749
EOS 5D MKII Body Only Canon.....	E++ £699
EOS 5D MKIII Body Only Canon.....	E+ / E++ £1,449 - £1,549
EOS 5D MKIV Body Only Canon.....	Mint- £2,749
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EOS 5DSR Body Only Canon.....	E++ £2,349
EOS 6D Body + BG-E13 Grip Canon.....	E++ £949
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EOS 7D MKII Body Only Canon.....	Mint £1,099
EOS M (Infra Red) + 18-55mm Canon.....	E++ £299
EOS M Body Only Canon.....	Mint- £149
Nikon D200 Body Only Nikon.....	Exc / E++ £99 - £149
D300 Body Only Nikon.....	E- £199
D3000 Body Only Nikon.....	E- £99
D300S Body Only Nikon.....	E++ £279
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D4S Body Only Nikon.....	E++ £3,249
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D5300 Body Only Nikon.....	Mint- £349
D600 Body Only Nikon.....	E++ / Mint- £669 - £679
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D7200 Body Only Nikon.....	E++ £669
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D80 Body + MB-D80 Grip Nikon.....	E- £129
D80 Body Only Nikon.....	E- £99 - £119
D800 Body Only Nikon.....	E++ £1,649
D810 Body Only Nikon.....	E++ £1,989
D90 Body + MB-D80 Grip Nikon.....	E++ £189
Pentax KP Body Only Pentax.....	Mint £889
K70 Body Only Pentax.....	Mint- £449
K110D Body Only Pentax.....	E++ £99
K-r + 18-55mm + 50-200mm Pentax.....	E++ £159
Sony A580 + 18-55mm Sony.....	E++ £229
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A350 + 18-70mm Sony.....	E- £179
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34CS-2 Digital Flash Metz.....	E- £29
45CL3 Nicaid Metz.....	E- £49 - £59
45CL4 Digital Nicaid Metz.....	E++ £249
45CL4 Nicaid Metz.....	E- £35 - £59
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45CT3 Flash Metz.....	E- £59

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45CT5 Nicaid Metz.....	Exc £39
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70M24 Flash Metz.....	E- £159
Quantum 2x Qflash QF8N Flashes Quantum.....	E++ £549
QF9N Qflash Pilot Quantum.....	E- £179
Qflash Model T Quantum.....	Exc £139
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Qflash Model X Quantum.....	E- £129
Lumiquest Promax Snoot - Universal LumiquestUnused £10	
Promax Ultrasoft Universal Lumiquest.....	Unused £10
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Speedlight Bracket Calumet.....	E++ £15
Speedlight Modifier System Calumet.....	Unknown £49

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Bowens 200D Monolite Head Bowens.....	E+ £59
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Esprit 1500 Head Bowens.....	E++ £349
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GM500 Head + Accs Bowens.....	E++ £279
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17-70mm F2.8-4 DC OS Macro Sigma Sigma (Sony AF) .. E+ £199
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20mm F1.8 EX DG Sigma Sigma (Sony AF) E++ £260
24-200mm F3.5-5.6 ATX Tokina..... E++ £99
24-70mm F2.8 Di VC USD Tamron Tamron (Sony) .. Mint- £499
24-70mm F2.8 ZA SSM Sony..... E++ £749
28mm F1.8 Asph Sigma Sigma (Sony AF) Exc £139
30mm F2.8 SAM Macro Sony..... E++ £99
35mm F1.4 AS UMC Samyang (Sony) E++ £279
50mm F1.4 AF Sony..... E++ £159
50mm F1.8 DT Sony..... E+ / E++ £49 - £59
55-200mm F4-5.6 DT Sony..... E+ / E++ £49 - £59
55-200mm F4-5.6 DT SAM Sony..... E++ £59
55-300mm F4-5.6 DT SAM Sony..... Mint- £219
60mm F2 Di II (if) Macro Tamron Tamron (Sony) New £269
70-300mm F4-5.6 Di Tamron Tamron (Sony) .. E+ / E++ £39
70-300mm F3.5-5.6 AF Sony..... E++ £59
70-300mm F4.5-5.6 G SSM Sony..... E++ £399
75-300mm F4-5.6 AF Sony..... E++ £89
85mm F1.4 ZA Sony..... E++ / Mint- £819 - £849
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300mm F2.8 G SSM II Sony..... E+ £4,989
500mm F8 Reflex Sony..... E++ £449
Original Lens BabyLens Baby..... E++ £35

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10-24mm F3.5-4.5 G AFS DX Nikon..... E++ £549
12-24mm F4 ATX PRO SD Tokina Tokina..... E++ £299
14-24mm F2.8 G AFS ED Nikon..... Mint- £1,049
16-85mm F3.5-5.6 ED VR AFS DX Nikon..... E+ / E++ £199 - £259
17-55mm F2.8 G AFS DX IFED Nikon..... E+ £359
18-105mm F3.5-4.5 G AFS ED DX VR Nikon..... E++ £129
18-140mm F3.5-5.6 AFS-G ED VR DX Nikon Mint- £229
18-200mm F3.5-5.6 G AFS DX VR II Nikon..... E+ £269
18-35mm F3.5-4.5 AFD Nikon..... E++ £199 - £239
18-55mm F3.5-5.6 G AFS-P DX VR Nikon..... Mint- £59 - £69
18-55mm F3.5-5.6 G AFS-P DX VR Nikon..... Mint- £59
18-55mm F3.5-5.6 G AFS VR Nikon..... E+ £279
18mm F2.8 AFD Nikon..... E++ £549
20-35mm F2.8 ATX Pro Tokina Tokina..... E++ £299
24-120mm F3.5-5.6 ED AFD Nikon..... E+ / E++ £129 - £149
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28mm F2.8 AFD Nikon..... E++ £179
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35mm F1.8 G AFS DX Nikon..... E+ £79
35mm F2.8 Macro DX ATX Tokina Tokina (Nikon AF) .. E++ £189
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25mm F2.8 ZF zeiss..... E+ / Mint- £449
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35mm f1.8 G ED AF-S	£449
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45mm f2.8 C PC-E Micro	£1499
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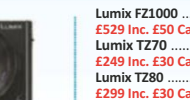
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7D Mark II Body £1249

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Final Analysis

Roger Hicks considers...

'Lily, Schönhauser Allee', 2009, by Sibylle Bergemann

It is often difficult, or even impossible, to analyse exactly why a particular picture is so compelling. This is not the same as saying that you can't find all kinds of reasons: more, it's a question of disentangling them. Also, what the photographer intended in the picture is not necessarily what we see in it.

Here, for example, I might start with the simple truth that this is a beautiful picture of a beautiful woman: one whose closed eyes, furthermore, instantly render her mysterious. Then I could add that the picture uses a device that appears in many of my favourite paintings and photographs: strong chiaroscuro, light against dark. Looking more closely, I notice the shabbiness of the wall and table, massively contrasting with the delicacy of Lily's skin and the freshness of her dress. But the seat does not seem worn out. Why not? No matter – the contrasts and differences pose more questions. Why is she there? What is she doing? What is she thinking about?

Some time ago, on the letters page, someone parodied my weakness for asking questions in this column. I make no apologies. Art often raises questions, and I see it as my job to articulate them and to provoke thought. I would be foolish to pretend to provide definitive answers. But in the process of asking myself questions, I can usually come up with some partial answers – and, at the same time, with more questions and (I hope) more answers, even if once again they are only partial.

Inevitably, as soon as I saw this picture I wanted to learn more about the photographer. I learned she was born in Berlin in 1941, she was raised and began her working life as a freelance photographer in East Germany, and she died in 2010. A reason for the shabby background immediately presents itself: improbably, she is best known for both fashion photography and reportage. Then I learned that Lily is her daughter. This raised goose pimples on my arms. To be able to photograph one's own daughter that beautifully strikes me as a very great achievement.

By then, though, I had already brought other preconceptions and historical prejudices to my appreciation of the



picture. It reminded me very much of the Symbolist painters of the late 19th and early 20th centuries, where every picture element has a meaning even if you cannot immediately or entirely discern that meaning. And so, I'd really like to buy the new book from Kehrer Verlag entitled

simply *Sibylle Bergmann*. The only drawbacks would be that if I were to buy every book I like by every photographer I admire, I'd soon go broke; and that even as things stand, I already have 500-1,000 more books in the house than I can readily accommodate.

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AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Nick Meyer



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